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# THE CURSE

**CURSE IS RIGHT: IT'S THAT TIME OF MONTH FOR SHE-WOLVES.**

BY ANTHONY P. MONTESANO

Keep your eye out for **THE CURSE**. This indie from writer-director Jacqueline Garry may well be the most original werewolf movie since **THE HOWLING**. Produced by Garry's Not Another Hollywood Film company, the movie was financed for less than \$100,000 and shot on a schedule constricted to just over 24 days. The project represents the director's first foray into full-length features. With a woman's menstrual cycle serving as its central catalyst, the story follows Frida (Amy Loughlin), a frumpy woman who undergoes a change after a rabid female shopper bites her on the arm during a lingerie sale. Frida subsequently develops a strong sexual appetite, larger breasts, a lot of body hair and a craving for raw meat. Men are soon

dropping like flies, and all the evidence is pointing to the serene Frida who is desperately trying to figure out if all the contretemps are just in her head. The supporting cast includes Sara Elena Knight as Frida's sexy friend Jennifer, Mike Dooley as a police officer who is both investigating and falling in love with Frida, and Matthew Arkin as Dooley's partner.

The concept for **THE CURSE** evolved from a skit that Garry had originated in her stand-up comedy routine: "It's about a woman who has PMS so bad, it turns her into a werewolf." But don't expect **TEEN WOLF**-type comedy. Garry is crafting a film that is partially fueled with blood. But, more significantly, Garry's screenplay probes into male-female relation-



The virtuous Frida turns postmenstrual predator. "Women's issues are perfectly embodied in PMS. The werewolf genre is perfect here because of its lunar cycle."

ships while injecting comedy into the horror. The film, currently wrapping up post-production, is scheduled to hit the festival circuit later this year.

"Women's issues are perfectly embodied, for me, in PMS," said Garry. "What a metaphor!" So often, women are not taken seriously in our society. Men, for the most part, don't take PMS seriously. It's a running joke. You always hear, 'Oh, it's all in your head.' So many problems women have start with society and men, making women believe something about themselves that's not true. A great example of this are the sexual double standards of the Madonna-whore complex, and the variation on that theme that a man's a stud if he has numerous sexual partners, whereas, a woman's a slut if she does the same thing. If men got PMS, it would be a medical fact, and there would prob-

ably be some monument to it."

**THE CURSE**, in fact, is entirely locked into a female perspective. "Most films are from a male's point of view—written, directed, edited and starring a man," added Garry. "Even many films by female writer-directors oddly sometimes focus on men. I don't understand it. I'm a woman, and all my films are and will have a woman at its core."

"The werewolf genre is perfect for this story because it's a lunar cycle, which fits perfectly with a woman's monthly cycle. Many women get a stronger sex drive around the time of 'the curse,' which is somewhat ironic—at the same time you're feeling bloated and miserable, you also have a stronger sex drive. And many women have larger breasts during PMS, which some men do seem to notice. I also liked the idea

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Frida (played by newcomer Amy Loughlin) braces for her beauty transformation. "In **THE CURSE**, the werewolf is a woman and men are the only victims."



# F A T A L E

By LAURA SCHIFF

● Looks like it's back to the drawing board for Lara Croft. According to Variety, director Stephen Herek (BILL AND TED'S EXCELLENT ADVENTURE) is in negotiations to direct Paramount's TOMB RAIDER feature film with screenwriter Steven de Souza (STREET FIGHTER, DIE HARD). A previous screenplay, based on the Eidos interactive video game, was penned by Brett V. Friedman (DARK SKIES, MORTAL KOMBAT) for producers Larry Gordon and Lloyd Levin; but that draft didn't pass muster. Depending on with whom you talk, either Gordon sabotaged his own project or Friedman couldn't deliver the goods. My bet is on the former scenario. It's unknown at this time if Herek will direct an approved script of the film. As for who will play sexy adventure-seeker Lara Croft, your guess is as good as mine. Fans boys and girls!

● The Red Planet is the subject of three similar projects currently under way. Warner Bros. has given the green light to MARS, a sci-fi film that will be helmed by TV commercial director Anthony Hoffman. Previously titled ALONE, it spins the story of explorers who reach the fourth rock from the sun, only to begin dying—one after the other—until only a single survivor is left. The lone adventurer must find his way out of danger with the help of a female astronaut, who is orbiting in a spacepod overhead. Meg Ryan and Joseph Fiennes have been approached to star. MARS is scheduled to hit theaters in April 2000. Over on the Disney lot, the big-budget MISSION TO MARS is also preparing for launch. Tim Robbins will star as a gung-ho astronaut who embarks on a rescue mission to the Red Planet along with his space-faring wife (a role still uncast). There they will help an earlier expedition that met with mysterious disaster, leaving only one survivor behind. Sound familiar? Gary Sinise and Ron Chavira are also in the cast, directed by Brian DePalma. MISSION TO MARS is shooting for a May or June 2000 release.

● Meanwhile, TITANIC director James Cameron has tapped Marthe Coadage to direct a still-unnamed Fox-TV miniseries about the popular planet. The miniseries will center around a crisis that overtakes the first manned mission to Mars and an ensuing rescue attempt, proof that there really are no original ideas left in Hollywood. Coadage has directed several TV shows, including an episode of THE TWILIGHT ZONE. James Cameron may direct a spin-off, fact-based film for linear theaters.

● Producers Kathleen Kennedy (THE LOST WORLD, JURASSIC PARK) and Frank Marshall (THE INDIAN IN THE CUPBOARD) are in talks to work on FRANKENSTEIN AND THE WOLF MAN, an animated feature for Universal. Co-director Brent Maddock (TREMORS) left the project amid rumors that the film is struggling to maintain a PG rating. Currently flying solo is director Dave Carson, who has plenty of special effects experience (JURASSIC PARK) but has yet to make a film himself. Look for an October 2000 release if all goes according to plan.

● Hollywood producer, Lynda Obst (CON-



Lara Croft is one of the busiest females in the media. What does she do? A 12" talking doll, a 6" figure in retail, etc. So who will embody the Croft in a live-action film? Catherine Zeta-Jones may be a contender, but our money is on *P/P* cover starren *g*) Carrie-Anne Moss as the dilligant Tomb Raider.

TACT, SLEEPLESS IN SEATTLE), has acquired the movie rights for the soon-to-be-published manuscript, *Toys of Desperation*. Written by KIM Henderson—novelist Sean Desmond, *Toys* is a thriller described as "THE SHINING set within the scholarly confines of Harvard." The book will soon be published by St. Martin's Press.

● Caroline Ambrose, who played Queen Mary in Amazing Fantasy Entertainment's sci-fi sage MYSTERY MONSTERS, has landed her own series on Cinemax. Called PASSION COVE, the steamy late-night series from Playboy's Alia Loma Productions chronicles erotic exploits that transpire in a rental hideaway in Malibu. Ambrose plays a sensuous realtor/looking agent. Alia Loma, executive VP Richard Berchovsky told The Hollywood Reporter that the series will not waffle in as much sex and nudity as programs produced for Playboy's pay-per-view cable network. In fact, it could eventually make its way to syndication with some editing. The 26-episode COVE premieres on Saturday nights in the first quarter of 2000.

● The USA Network has dropped Columbia TriStar's THE NET, its ongoing series based on the 1995 techno-thriller which starred Sandra Bullock. The TV series, which stars Brooke Langton (SWINGERS, MELROSE PLACE), may find another network or be put in syndication. Meanwhile, USA ordered another 22 new episodes of LA FEMME NIKITA, which stars Katee Wilson in the title role.

● Also green-lighted for another season was Columbia TriStar's action series V.I.P. Parilla



Lee stars as a celebrity who unites with a body-guard agency. The Fox series is one of TriStar's most successful shows.

● Blonde bombshell Marnie Van Doren tells me that Debbie Desble of the Dor Buchwald Agency is developing a movie about her life. The 1990's sex kitten says that, given her deathbed, she'd like to see Angeline Jolie play her on-screen self. "Angeline would really be terrific because she has that edgy quality," says Van Doren. "I was the bad girl of the '50s. Unlike Marilyn [Monroe] or Jayne [Mansfield], I was always considered the bad girl and I loved doing those roles. I did GIRLS TOWN, THE BEAT GENERATION, HIGH SCHOOL CONFIDENTIAL, COLLEGE CONFIDENTIAL. I played a gun moll in GUNS, GIRLS AND GANGSTERS, which was my favorite movie after TEACHER'S

PET, in which I shared the screen with Clark Gable. My roles were very spicy. In *UNTAMED YOUTH*, I was the first female to do rock 'n' roll on the silver screen. It didn't get the Legion of Decency seal of approval from Catholic Cardinal Spellman! The '50s looked very wholesome on the outside, but those Golden Years were actually very tarnished. There was so much censorship and hypocrisy, and I was the number one target for the Hays office. I had a hell of a time. I always had a problem with cleavage. Whenever they heard I was doing a scene, they would all run over to look. They would make the wardrobe department sew something into my neckline to hide the crack between my breasts. I was constantly having to deal with that. I was working my butt off trying to become a good actress, and these kinds of disruptions on the set were really annoying. Censorship in the '50s was just ludicrous!"

To read more about Universal Studios' answer to Marilyn Monroe/Mae West, check out [www.marvewest.com](http://www.marvewest.com)—or buy her book, *Playing the Field*.

● The horror genre was hit with fallout from the high school massacre in Littleton, CO this past April. Kevin Williamson's dark comedy *KILLING MRS. TINGLE*—about a group of young delinquents who steal a test, and then kidnap their history teacher to prevent her from taking—has changed its title to the politically correct *TEACHING MRS. TINGLE*. Kasey Holmes stars with Molly Ringwald, Vince A. Fox and Barry Watson (in *HEAVEN*).

Also, The WB Network pulled an episode of *BUFFY THE VAMPIRE SLAYER* off the air because the plot centered on a student who covertly takes a shotgun to school. I recently got a chance to talk to stunt woman Sophie Crawford, who doubles for actress Sarah Michelle Gellar on the series. "The timing of this particular episode [Season 3] was really, really bad," she says. "I had a student, go up to the dock lower and point a rifle into the courtyard. Buffy sees it, runs up there and finds out that he's actually contemplating suicide. It was a bit of a touchy subject at that time." Crawford, who trained in Hong Kong, has performed all of Gellar's stunt work since the series debuted. Her favorite stunt to date? The 5/11/99 episode in which Buffy, wearing a wedding gown, is completely consumed by flames. Ms. Crawford let it slip that, to the best of her knowledge, *BUFFY*'s Chazzy Carpenter will be the female lead on the series spin-off *ANGEL*, which began this fall. In addition, Crawford also did some stunt work on *Rhino Films*' *I KNOW WHAT YOU SCREAMED LAST SUMMER*, a spoof of horror films in general—and Kevin Williamson's work in particular. "Julie Benz [*JAWBREAKER*] is playing this dizzy character in the film," says Crawford. "She's running around those hedges and the killer's chasing her with a weed whacker. And at the same time, he's trimming the hedges. It was kind of funny, and the stunt coordinator kept telling me, 'You've got to be more dizzy!'"

● Ironically, Julie Benz has actually appeared on *BUFFY* a few times as a vampire called Darla. Other females starring in *I KNOW WHAT*



Audiences & critics gave *KILL HANDS* the finger. Victor Fox & Sarah Benz (left) will be back in *TEACHING MRS. TINGLE*.

*YOU SCREAMED LAST SUMMER* include Titani-Amber Thosson, Maynard Delfino (*THE TONY DANZA SHOW*), and Anne Graham, 5/11 of '97 cover women Heather Graham (off). The *Rhino* film should not be confused with another horror spoof—Dimension's *SCREAM* (in *YOU KNOW WHAT I DID LAST HALLOWEEN*, which will be directed by Keenen Ivory Wayans).

Finally, I should note that while promoting the U.K. release of *I STILL KNOW WHAT YOU DID LAST SUMMER*, actress Jennifer Love Hewitt told *The London Times* that there will be a third film in the *LAST SUMMER* series.

● If you plan on attending Glamourcon ([www.glamourcon.com](http://www.glamourcon.com)) this October 16-17 (Los Angeles), be sure to check out the sexy sci-fi-inspired artwork of Yvonne Medalla. Similar in style to *Sonyeane* and *Olivia*, Medalla's work is characterized by the elegant sensuality she finds in machinery and industrial settings. Says the artist, "My best ideas come to me at night, just before I fall asleep. Sometimes a picture will come to my head, and I'll have to draw it. I would describe my work as futuristic fantasy art. This is my reflection of what I think the future might hold, space travel and new ways to prolong human life through advances in medicine and technology. We might actually start becoming more machine-like. I've always been a big science fiction fan and, one day, I hope to have the opportunity to do some design work for films." Medalla's elaborate blends of pencil, paint and airbrush are available in signed and numbered Limited Edition Art, Gackle Prints. Or celebrate the new millennium with Yvonne Medalla's Year 2000 Collector's Calendar. For more info write: PG Box 5093, Torrance, CA 90510 or call 800-711-3232.

● *PG* photographer Denise Duff, beloved by fans for her portrayal of vampire Michelle in *Full Moon's SUSPECTED* franchise, reports that a script for *SUSPECTED 5* is currently in develop-

ment. The overarching story behind the series of films centers on the vampire Rada (played by Anders Hove) and his relationship with Michelle as they struggle for control of the Blood Stone, a magic gem that allows vampires to exist without having to feed on humans. "Director Ted Nicolaou says the new film will be a prequel to the whole series," says Duff. "It goes back to the Dark Ages and Rada's birth into vampirism. When I heard that, I thought, 'Oh my God, bye-bye, Michelle!' And then the next thing he said was there's a significant character in Rada's twisted extended family with an uncanny resemblance to Michelle. So the perk's mine if I want it, and I certainly would like to do it. I even started thinking, 'Wow, maybe she could have red hair!' I certainly wouldn't go blonde, but I'd like to make her physically different from Michelle in some way." Can't wait to see what she dreams up? Ms. Duff also recently completed work on a pilot that's "one of the first three-camera sitcoms shot on high definition television." The show, which takes place in a restaurant, is called *SAM Y'ELLAS* (sounds like salmonella, get it?). Duff, a sexed-out, plays a journalist wannabe who's working as a waitress.

The series covers some pretty risqué territory and is currently seeking a viewing outlet on cable TV. What do I mean by risqué? The pilot of the pilot episode involved a mad scientist in a home costume who's trying to collect sperm from a champion stallion. Here it is, bud.

● *Approved Full Moon's screening of BLOOD DOLLS* at the Hammer Gold Theater on Sunset Blvd. WAYNE'S WORLD director Penelope Spheeris was on hand, filming a documentary (working title, *HOLLYWEIRD*) about the making of the movie. Call me crazy, but I actually enjoyed this ridiculous title film. I had all the earmarks of a Charles Band production: sexy babes in bondage gear, masochistic misdeeds, sadistic clowns, a creepy villain, and lots of cool gadgets that kill. Kiefer Sutherland stars as Virgil Truitt, a psycho billionaire with a shrinker head and a tro of killer dolls (think Chucky in drag) to do his evil bidding. The plot, such as it is, centers around Virgil's devious plot to off this group of financial darlings who've cheated him out of a fortune. Consider Debra Mayer a delicious as a co-antagonist demon who's smothered everyone into believing she's the money wife of a corporate genius. I fully expect to see her making *A-list* films in the not-too-distant future. Also delightful are *The Blood Dolls*, a quartet of expert female misdeeds who are made to perform on demand. The band—composed of Verissa Taylor, Yvette Lewis, Perla White and Jennifer Phadee—provides a rockin' soundtrack with sizzling titles such as *KILL KILL, PUNNY*. Loudest applause was garnered by William Paul Burns for his portrayal of Mesmero, a henchman with heart. Writer/director/producer Band told me after the screening that the film will have a limited theatrical release this summer, appearing on home video in August.

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Artist Yenisei Mandelst (USA) renders paintings of that splendidly erotic Baroque and Gothic. "My best ideas come to me at night, just before I fall asleep. A picture flashes in my head & I draw it out. Mine is futuristic fantasy art."





# SCREAM QUEENS THE MUSICAL

**"THEY SING, DANCE, DIE!" A MUSICAL ABOUT THE HOT HORROR CHICKS WHO GOT CHOPPED.**

BY LAURA SCHIFF

The dummy B-movie posters in the theater lobby say it all: REVENGE OF THE PSYCHO BIMBOS, SOUTH CENTRAL CHAINSAW SLUTS, MALIBU VAMPIRE VIXENS. You have just entered the bizarre world of the scream queen, that beautiful staple of splatter movies past whose "special gift is screaming on cue until they're blue in the face." And then they die. Repeatedly.

So says writer/director Scott Martin in his comedic musical revue, *SCREAM QUEENS: "They Sing, They Dance, They Die."* Last Halloween in Los Angeles, the theatrical production opened to enthusiastic reviews and is now ripe for a national revival. The premise? A panel of starlets, routinely cast in poverty row horror movies, convene in the dead of winter at the Holiday Place Hotel and Convention Center in Parma, Ohio—site of the 1988 International GlamGore ScreamsCon. It's here that the scantily-clad ladies display their natural attributes, singing about the bottommost life of the scream queen: fan boys, casting couches, splatter effects, nonexistent production budgets and the ever-elusive promise of fame. It's all brought to life on stage in

lyrics, crows *The Los Angeles Times*, "that poke fun at these awful straight-to-video flicks in an affectionate, funny tribute."

"I've been to several conventions," says the writer/director. "That environment is where I got my inspiration for the show. It just seemed like an environment that was fit to be spoofed and satirized."

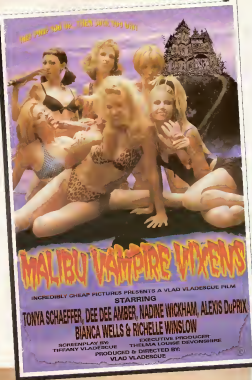
*SCREAM QUEENS* marks Scott Martin's directorial debut in the City of Angels, helping to dispel the prevailing belief that Los Angeles theater is an oxymoron. The Ohio native worked with choreographer Adrea Gibbs, who, Martin insists, co-direct-







She's of the SCREAM QUEENS. But J.J. Abadia is actually a B-film vet. Her films (OPPORTUNITY HOUSE [MUSIC!]) are showcased in the musical review's "dummy" posters (above), designed by Adele Wilson of Plugged In Graphics.



**“The SCREAM QUEEN musical was accurate. They didn’t glamorize it, they showed the sad side of the business as well as a happy side.”**

—Linnea Quigley, *Scream Queen*—

ed the show with him, in addition to staging all the musical numbers.

“They nailed it,” an enthusiastic Brinke Stevens told me after one Friday night performance. “It was as if someone had sat beside us at the conventions and absorbed everything.” A veteran of cheesy slashier flicks—a *G. SLUMBER PARTY MASSACRE*, *SORORITY BABES IN THE SLIMEBALL BOWL-O-RAMA* and *SCREAM QUEEN HOT TUB PARTY*—Stevens is grouped as a bona fide scream queen. Though it’s a handle that she’d prefer to lose, Stevens admits that she was “blown away by Scott’s words. I thought it really encapsulated the whole experience [of being a scream queen], all aspects of it, and I thought the lyrics were clever and brilliant. It was really funny.”

Linnea Quigley, sovereign of such straight-to-video horror titles as *PSYCHO FROM TEXAS* and *HOLLYWOOD CHAINSAW HOOKERS*, had this to say of the show: “I thought it was really accurate. They didn’t glamorize it. They showed the sad side of the business, as well as the happy side.”

So how did Martin manage to capture the spirit of this often soulless industry? “I’ve been a fan of horror and science fiction films since I was a little kid,” he tells me during the fifth week of the show’s six-week run. The unassuming, gray-haired gentleman looks like he’d be more at home at a national congregation of abuse salesmen, rather than the prurient atmosphere of a horror con.

“In fact,” Martin continues, “one of the first movies I remember seeing is *ATTACK OF THE FIFTY FOOT WOMAN* with Allison Hayes. My dad took me to a theatre to see it when I was four or five years old. I was fascinated by the monsters and the tall woman and the whole fantasy element of it. I’ve just been a fan of the genre



Top: Another one of Adele Wilson’s rack-up posters spoof the epidemic commerce. Left: *SCREAM QUEENS* director writer Scott Martin takes his comedy cast (Mary Tobey, Susie Singer Carter, Lisa Ingels) with a “how to” course in *PSYCHOBabble*.

# SCREAM QUEENS THE ORIGINALS

## LINNEA QUIGLEY

*Sovereign of Showers & Splatter on a Bygone Era.*

By DAN SCAPPEROTTI

A pioneering "scream queen" icon since the mid-eighties, Linnea Quigley—cast as Trash, a frenetic punker—impacted audiences with her monologue in *RETURN OF THE LIVING DEAD* (1985)—

*"Do you ever wonder about all the different ways of dying? And wonder, like, what would be the most horrible way to die? For me, the worst way of dying would be for a bunch of old men to get around me, and start biting and eating me alive. First, they would tear off my clothes..."*

Turning a honeymoon into a hirsute revue, she whips into a striptease.

Critics were impressed. One agent recalls that Quigley "should have been groomed into a surrogate Meg Ryan." But the fledgling starlet opted to develop her celebrity in the horror milieu, working for B-veterans like Kevin Tenney, Jeff Burr, Fred Olen Ray, David DeCoteau, Richard Gabai and Rick Sloane. As the video market burgeoned, Quigley's name was indelibly tagged to low-budget commerce tailored for the medium: *CREEPOIDS*, *HOLLYWOOD CHAINSAW HOOKERS*, *SORORITY BABES IN THE SLIME-BALL BOWL-A-RAMA*, *BEACH BABES FROM BEYOND*, etc. But by the time that she landed a spot on ABC's "20/20," her phylum of film—formulaically linking violence as a by-product



Quigley has no regrets about losing *HOWARD THE DUCK* to Lea Thompson, but she's remorseful about *RESERVOIR DOGS*. "They cut the scene I need for."

of promiscuous sex—was fading fast.

Inept management had encouraged Quigley to approve quantity over quality. Her popularity floundering—adrift in a surflet of non-descript splatter films—Quigley tried to abdicate as "the country's #1 scream queen." But it was too late.

Still pigeonholed in a genre that's declared uncommercial, Quigley is hardly idle. As a representative for Aris Gursars, she makes public appearances. And drawing upon her earlier experience as one of The Skirts, a rock 'n' roll band, Quigley recently recorded nine songs for a CD cut in Philadelphia. She describes her past "scream queen" sovereignty—roles fueled by shrieking and stripping—as "really good. Most people didn't want to be known as scream queens, but, because I loved the horror films, I didn't mind. I think that the press poked up on my legitimate interest and decided, 'Here is somebody who really enjoys this.' I never felt, 'Oh, I'm going to be typecast and do only cheesy movies.' I embraced it.

"If I regret anything it's that, at the time, I didn't realize how much money my movies were making. I really should have asked for a lot more money. The people who made the movies financially profited—but I didn't."

Quigley also grieves that the hours to her matronly tale have trivialized its for-

mer significance: "Everyone who had done a home movie or whatever, and wore little clothing at these conventions, were calling themselves scream queens and were going around selling things. Consequently, neither films nor conventions are paying like they used to pay. They would pay real good money to have us [authentic scream queens] appear, but, all of a sudden, these amateurs would pay their own way or do anything just to be there. That hurt people who were legitimately working. The people who put on the shows figured, 'Hey, as long as we have warm bodies here.'"

"Work and decent pay on films also dried up because



THE HOLLYWOOD CHALKBOARD HOOKERS crew volunteered to body paint Quigley. Application stretched to 7 hours. L: Rehearsing *DEADLY EMBRACE* (1998).

they stopped making the small budget films. Everybody with a Camcorder decided they could make movies, and a lot of really bad junk got out there and gutted the market. You can't just duplicate what a lot of talented people have done."

With film roles and paid convention appearances dwindling, Quigley leaned on her fan club—and its sale of autographed merchandise—to pay the rent. "Unfortunately I got totally ripped-off by this one company I was working with, Purrfect Productions, which was run by Monique Gabrielle," beefs Quigley. "They ripped off everybody. They were me a lot of money. They started paying me, then stopped paying me. They were running my fan club which now I've taken back. They were selling pictures to people that had fake signatures on them, or weren't signed at all. They wouldn't even give me an accounting. There were just all kinds of horrible things."

A devout supporter of PETA,

Quigley yielded to her "animal instincts" while on a Spanish film location. "I was over there to play an up-tight mother who seeks the wild life. I've done a lot of B-comedies like the *VICE ACADEMY* series, *ASSAULT OF THE PARTY NERDS* and *VIRGIN HIGH*. The director thought that was my strong suit, that's why he cast me. Anyway, between shoots, I saved a cat from death. It had a really bad upper respiratory infection. His eyes were closed from the mucus. I gave it doses of medicine three times a day."

The current draught of film projects notwithstanding, Quigley is still featured in genre-related work. A couple of years ago, she was cast in the Florida-lensed *DEATH MASK*, which has finally debuted on video. "James Best wrote and acted in it," said Quigley. "I play Angel, an ex-stripper who belly dances at a carnival sideshow. She's out looking for a better life. It was directed by Steve Lattshaw, who also directed me in *JACK-O* [memorable for

Quigley's most gratuitous shower scene to date]."

Best, familiar to TV viewers as Sheriff Rosco P. Coltrane (*DUKES OF HAZZARD*, 1979-'85), played a disfigured carpenter who negotiates a Faustian pact with a witch. "We were out in the Everglades at times," recounts Quigley. "Luckily, it was mostly night shooting because it was so hot. Unfortunately, even at night, there are a lot of bugs that bite you."

United with an eclectic cast (Traci Lords, Joan Jett), she reprised her "scream queen" routine for a cameo in 1997's *BOOGIE BOY* (8-3). Last year, hired for *MOVING TARGETS*, Quigley spent a few days in Vermont playing a district attorney who prosecutes murder suspect Mike O'Keefe.

Flying to Omaha, the actress was then cast in *KOLOSOBOS*. "It's a Euro-punkish sort of horror film," Quigley explained. "This girl is a haunted artist. I'm one of the people who go in to this haunted house to try and help this troubled kid." "I subsequently returned to Florida for *ANIMALS*. It's a *HILL HAVE EYES*-type of movie, shot near Orlando. I play this remarried mom who takes her kids on a camping trip. We run into

this *DELIVERANCE*-type tribe that terrorizes my family...I'm expanding my range because I'm playing parts that are different than five years ago, when I was the typical B-movie actress. So I've been able to do more."

But stereotype hasn't been hammered home quite as conspicuously as the title of her latest release: "It's called *SCREAM QUEEN*, which was shot in L.A. It's a horror film-within-a-film where I play a scream queen. Everyone has to spend time in this strange house and, of course, people start dying."

Between movies, Quigley writes for *Asian Cinema* and is currently researching a separate article on Hammer horror films. In her spare time she works out, rescues animals and—reads tarot cards? "Oh, I've read cards for a long time, but I just graduated from just playing cards to tarot cards. I'm real good at it. The cards act as a visual medium so it just came naturally to me." □

**"As it says in the show, the B-movie bimbos out there are 'shakin' their tits and payin' the rent.' And that's really what it is all about."**

**—Scott Martin, director/writer—**

for as long as I can remember. I know the cheesiness of the B-horror movie industry, how you always have to cut corners. Sometimes the talent you have to work with may not be like your A-quality Hollywood stars. I also know many actresses here in Los Angeles who do the B-movies, so they tell me their stories of what they go through. As it says in the show, the B-movie bimbos out there are 'shakin' their tits and payin' the rent.' That's really what it's all about."

Back in December 1997, Martin launched the process of crafting his vision for the musical revue. He readily admits that the scream queen characters in his fictionalized work are loosely based upon real-life personages. For starters, there's Michelle, who is identified as a horror starlet of the '80s. She's famous for her "trademark characterization of a chainsaw-wielding psychotic killer bimbo." Says Martin, "Linnea (Quigley) and Michelle (Bauer) have done some chainsaw movies. In fact, if you go through the whole genre, every one of these B-movie actresses have probably wielded a chainsaw at one time or other."

Another character, Alexis, is an astute businesswoman with a doctorate degree. "I'm not necessarily saying that character is supposed to be Brinke (Stevens), but that is one element that she has," says Martin, referring to the starlet who earned a Masters degree in marine biology. "Michelle Bauer (VAMPIRE VIXENS FROM VENUS) is happily married with children, which is sort of like what the character Bianca has in the show. She's got a husband at home taking care of the kids while she's out running naked through the woods, making her movies. I suppose Dee Dee, the porn star, is like Ginger Lynn Allen or Traci Lords. People get their start down there and try to work their way up to a little bit



**SCREAM QUEENS** Amy Tobolsky, Susan Singer Center & Lisa Ingers. Their characters are composites of real-life "screamers" (Linnea Quigley, Michelle Bauer) and B-movie bombshells (Traci Lords, Marina Sitrup).

more legitimacy. Perhaps Martine Beeswick (ONE MILLION YEARS, B.C.) might be a hint for the Nadine character. She's British, she's been around a long time, she used to work for Hammer Films, and she's still active and looking good. I'm not saying that every actress in the show is specifically based on a real scream queen, but there are elements of them that are mixed in with all the different characters." Rounding out this collection of personalities is a character named Tonya, who's the naive ingenue of the group "desperately trying to extend the range and emotional depth of her one-dimensional, blonde, bikini-clad bimbo film characters."

After completing the script and score, Martin tested the waters with a staged reading of his musical. The response was very positive, so the director opted to fast-track the casting process in order to meet his self-im-

posed October debut. What better time to premiere a musical of this milieu than the season of the witch? An open casting call printed in the Los Angeles trade papers yielded 125 submissions, which were then whittled down to 35 hopefuls. Ultimately, six leading ladies were cast, plus three "assistants" whose purpose was to work the crowd. More on them later.

"The casting wasn't as thorough as I would have liked it to have been," admits Martin. "Ideally, I would have liked to go out to the casting directors and pull in some of the B-movie actresses, and see if they can sing and dance. And act. But we had to cast the show very quickly in order to get it ready for the Halloween season." This resulted in at least one instance of miscasting: such was the case with the relatively—ahem!—underdeveloped Lisa Ingers as porn star Dee Dee. A noticeable dearth of sitcom in this line-

up forced the audience to test the limits of their suspension of disbelief. Not that I'm complaining, but if realism was the objective here, this is one of the few places where Martin misfired.

In response, the director says, "My ideal situation would have been to cast six Julie Strains all together. But it's probably difficult to find actresses who look that good, who can sing, dance and act." Point well taken. Overall, the cast did a fine job, with actresses Jaime Flowers (as Michelle, the chainsaw diva) and J.J.

**Beautiful screamers.** Top, *l-r*: J.J. Rodgers, Lisa Ingers, Jamie Flowers, Latifah DeVoe, Susan Singer Center, Beverly Good. Middle: Andree Adams and Diana Harvey. Bottom: Amy Tobolsky. Ingers, 125 actresses surfaced for the audition.



# SCREAM QUEENS THE ORIGINALS

## CAL BECK COINED THE TITLE AS HOMAGE: SO WHAT HAPPENED?

BY BILL GEORGE

Back in the '60s, one's allegiance to horror films risked certification as a weirdo. Never mind that regional TV introduced pre-adolescents to the past decade's classics: *INVASION OF THE BODY SNATCHERS*, *X, THE UNKNOWN* (uncut!), *THEM!*, *CURSE OF THE DEMON*, etc. Kids were exposed to a surfeit of both horror and Bowery Boys movies. Thinking back, societal standards were perverse. Adults gauged the offspring, who indulged in Bowery Boys flicks, as "normal." Little did the grown-ups realize that a Bowery Boys addiction eventually turned kiddies into blood-lusting, gun-fondling, fascistish anarchists—but that's another story.

Youthful aficionados of horror films had no ally—at least until *Posseman Monsters of Filmoland* magazine debated on newstands. Cool pictures of the Creeping Terror, the Flesh Eaters, Lon Chaney, *The Creature from the Black Lagoon*, a column by William Castle and ads for lots of cheesy, overpriced "collectibles" franchised by the Captain Company. Though a pioneering influence, *FM* was tailored for juveniles. Affectionately condescending—editor Forrest J Ackerman preferred puns to polemics—it was bereft of intellect. It was safe.

But if your parents thought horror was subversive, why not cross the line into something really dangerous? *Costle of Frankenstein*, edited by Calvin Thomas Beck, was the next transition. It debated when *FM* readers were maturing into teenagers. And it crossed the line. CoP didn't lean on nostalgic valentines: it cut through the bullshit, corseted the eye candy, reviewed films and deflected *FM*'s apathy. Parents were already disturbed by their tykes' purchase of Aurora monster model kits and miniature, snap-together guillotines. Imagine the civic community's collective consternation when Beck explored the genre's inherent but repressed sexual strain. The CoP illustration that unnerved parents was de-



Beck's mission was to put women's great contribution to SF/horror films in its proper perspective.

void of violence: there were no decapitated heads, severed limbs or strangulations. Nope, the photo that discharged shock waves featured a photo of a topless blonde being constrained by *THE BRIDES OF FU MANCHU* (a scene that was trimmed from the film's U.S. release). Beck drifted from the Grand Gungol milieu, adhering more to the genre's sexual politics.

CoP was erratically published: fans would keep a vigil watch on newstands for the latest issue. But the magazine abruptly died with Beck's own untimely demise. *Cinefantastique*, which premiered in November, 1970, has perpetuated Beck's infusion of ideology and filmmaking. But before passing away, he left behind one more legacy...

Beck documented homage to "heroines of the horrors" in a 1978 volume titled *Scream Queens* (Collier Books). "Even when SF/horror films seemed to

scrape bottom," wrote the editor, "the women may have been treated irreverently but rarely uninterestingly and irreverently. Younger buffs and wide-eyed neo-fans may well marvel over Sissy Spacek coping with telekinetic horror in *CARRIE*, Melinda Dillon in awe of UFOs in *CLOSE ENCOUNTERS OF THE 3RD KIND* and Carrie Fisher giving Darth Vader his commencement. But none should forget their glorious antecedents and respective counterparts who range back over the years."

Beck applied his "scream queen" handle to movie veterans who were middle-aged, senior citizens or deceased: Fay Wray (*KING KONG*), Mary Philbin (*PHANTOM OF THE OPERA*), Olga Bodanova (*FREAKS*), Hazel Court (*CURSE OF FRANKENSTEIN*), Helena Bonham Carter (*UNVADERS FROM MARS*), Barbara Steele (*BLACK SUNDAY*), et al. But Beck didn't yield to a liberal interpretation of scream; in fact, his expository subtext—with collaborative Robert Stewart—was leered with feminist distaste.

...in 1977, the world of the fantasy film suddenly projected the new 70mm stereo *Scream Queen*... Princess Leia Organa (Carrie Fisher), of George Lucas' *STAR WARS*, is a far, far cry from Jean Rogers in *FLASH GORDON* (1936). Leia is the new Sci-Fi Woman of the Ages, supremely confident of her position in the universe, the stars like grains of sand in her hand. The cowbecky trapdoors of the twenties have slammed shut forever. A new era, a new ERA, a New Woman has begun."

Beck's death spared him from the next decade's reinvention/plagiarism of his "scream queen" tag as an appellation for starlets whose primary function was to shriek, shower and make an exit in a body bag. Turning into a cure/career-handicap for its later recipients, Beck's "scream queen" chit-chat was least in a mire of T&A, misogyny and cheap porn merchants.

Rest Cal, your exploiters are flipping burgers and long forgotten. □

“I had a tear in my eye when they sang the ‘retirement’ song. I don’t want to think about that. We survived a decade after the ‘80s ended.”

Brinke Stevens, *Scream Queen*

Rodgers (as the innocent Tanya) standing out as the strongest vocalists in the ensemble. Other leading ladies included Lasterfish DeVoe (Alexia), Beverly Sand (Nadine), and Amy Tolsky as Bianca.

“I’ve always loved old horror movies,” says J.J. Rodgers. “Growing up, I used to watch *THE WORLD BEYOND* on Saturday mornings with my father. I saw all the old *KING KONG* and *GODZILLA* and *DRACULA* movies. I’ve always loved that genre.” Not unlike her stage alter ego, Rodgers is an authentic B-movie actress who ignited her career with *SISTERS OF SIN* (1996). She was cast in the movie as Sister Lucie, one of three witchy siblings with the power to embody the fantasies of male admirers. “You talk about a typical B-movie, that is it,” she says. “It was a sexy drama with silly effects.” Rodgers followed that up with three movies for Scarborough Films: *SORORITY HOUSE VAMPIRES*, *VAMPIRE TIME TRAVELERS*, and *AMAZON WARRIOR*. The starlet describes the latter film as “a lot like *XENIA*. A lot of far-skinned, cave-dwelling kind of battle stuff.”

Clips from some of Rodgers’ films were actually used in the stage production of *SCREAM QUEENS*. Utilized as both a device to advance characterization, and a means of explaining to the novice what a B-movie actually is, each character in the musical took turns rolling choice two-minute clips to showcase her work to the audience. In addition to Rodgers’ work and snippets from such actual films as *MOVIE HOUSE MASSACRE* and *THAT LITTLE MONSTER*, there were also original clips that Martin and his cast video taped in his backyard. My favorite titles: *VENUS NEEDS PENIS* (a lampoon of the cult classic *MARE NEEDS WOMEN*) and *ATTACK OF THE DAYLIGHT VAMPIRES*, the un-

continued on page 18

They Give You Great Head... Your Own!

SOUTH  
CENTRAL

# CHAINSAW SLUTS!

KICHELLE WINSLOW, DEE DEE AMBER, TONYA SCHAEFFER, ALEXIS DUPREX

ORIGINAL PRODUCTION: CHARLES BLAND  
ADAPTATION BY CHRISTOPHER J. FELTER

presented by A  
SOUTHWESTERN THEATRE  
PRODUCTION

WRITTEN, PRODUCED & DIRECTED BY  
ROGER LAMT BLAKE

Top: “The genre’s trade mark characterization of a chainsaw-wielding, psychotic, killer lesbian—a la *Lesbian Gayles*, *Michelle Bauer*”—is rendered into a mock-up poster. Right: The killer cast includes Lisa Ingo, Amy Tolsky and Suede Singer Carter.



# SCREAM QUEENS THE ORIGINALS

## BRINKE STEVENS

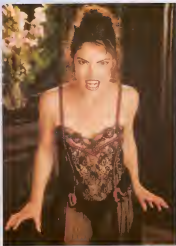
### *Memoirs: A Decade of Lathering-Up & Screaming.*

BY DAN SCAFFEROTTI

It's the longest scream in history: ten years. "It started in 1982 with *SLUMBER PARTY MASSACRE*," recalls Brinke Stevens. "The crew took me to a parking lot and asked me to scream onto a tape recorder. This went on for 45 minutes. The screams were mixed into the soundtrack for the scene where I'm drilled to death." In addition to her scream, the same film introduced another Stevens trademark: "The shower scene. There was one written into practically every horror film that I subsequently did."

And Stevens screamed, popped her top and/or lathered up for the likes of *FATAL GAMES*, *THE JIGSAW MURDERS*, *SLAVE GIRLS FROM BEYOND INFINITY*, *DARK ROMANCES*, *BAD GIRLS FROM MARS*, *SCREAM QUEEN HOT TUB PARTY*, *NIGHTMARE SISTERS*, etc. And then, sometime around 1992, the market dried up. "There were far too many splatter movies by then," explains Stevens. "There was too much cheaply-made product, and much of it was quite bad."

Though her "sex & violence" hybrids faded-out, the actress remained quite active. She's functioned as a journalist, entrepreneur (transforming her own physical likeness into a mini-industry) and is now a recurrent presence in *G-rated* entertainment! Abetted by partner Jeff Tinsley, Stevens has written some scripts, including *The Returning*. "That one is a romantic ghost story, set in Charleston, South Carolina. It's geared for a big budget," she notes.



"I have often played vampires. I love the myth's erotic appeal. It personifies female strength, the allure of danger. I'm glad I don't look like the girl-next-door."

"We also wrote a sequel to *HAUNTING FEAR*, a film I did back in 1990. But Fred Olen Ray, the executive producer, felt that too much time had gone by since the original to justify a sequel. So we changed a lot of the names and the title is now *BURIED NIGHTMARES*. Anyone who has seen the first movie will know this is a sequel, but it stands on its own. We look out all the flashbacks. I'm this film's co-writer and lead actress, as well as the co-producer. It will be shot on

35mm with a \$250,000 budget. We're going to shoot SAG, because we're hoping to get Karen Black to reprise her original role as Dr. Harcourt. And this is in the direction that I always envisioned myself going in: the other side of the camera, writing, directing, producing and things like that."

As we converse, Stevens flips through a manuscript. "It's my memoirs...me as a 'screamer' during the 1980s. When I typed the very last sentence—'She '80s was my decade and I will always cherish it'—I got a little tear in my eye. The whole face of the market has changed. Family films are 'in' right now. You can't give away erotic thrillers. A lot of the market that used to purchase action films, like the Orient, are no longer buying."

"Last year, I was cast in two films for Fred Olen Ray. One is called *MOM, CAN I KEEP HER?* I play an animal rights activist who frees a gorilla from a cruel carnival owner. The other is called *THE X-RAY KID*, and I play a sexy secret agent to

a 15-year-old boy."

During the past few months, Stevens has been conferring with director/producer Max Allan Collins, who previously cast her in *MOMMY* (1995) and its sequel, *MOMMY'S DAY* (5-11). A couple of speculative projects are on their drawing board, one of which would obligate Stevens to operate as an executive producer. She's also wrapping-up a third script: "It's a family film because that's what everyone wants right now. It's kind of a





**“I do better quality now, I’m a producer. But they still call me a scream queen and they still ask, ‘Would you scream for us?’ I really hate that.”**

—**Stina Stevens**—

unson work now. DVD is a big thing right now, but I’m told that there are some problems making a TV sale using that type of format. I much prefer that they shoot on 16 or 35mm film. I always felt that tape looks murky in the night shots.”

Stevens admits experiencing mixed emotions about yoderear’s “scream queen” trend: “A girl came up to me at a recent convention. She said ‘Hi. I’m a scream queen, too.’ I asked her what she had been in, and she said, ‘I haven’t been in any movies, yet. But I’d like to.’ She had one photo in a mud wrestler printed in a fanboy zine. I’m sorry, but I don’t think that appearing in a fanzine makes you a scream queen—at least not like it used to be defined. The term has certainly become too broad. We’re all trying to dis-



A: “Ms. Linnea Quigley & Michelle Bauer as the NIGHTMARE SISTERS. It was shot in 4 days. Years later, for its TV release, all our nudity was cut and we reshot those scenes in lingerie.”

WEIRD SCIENCE-type thing about a kid who winds up accidentally opening a black hole in the universe. It’s called **THERE GOES THE NEIGHBORHOOD**.”

A couple of sci-fi scripts offered to Stevens, *Twisted Reality* and *Pale Dreamer*, require financing. Ditto *Vampirates*, which would cast the actress as the bloodthirsty bride of Blackbeard. “The low-budget film industry isn’t what it used to be with the crisis in Asia, Europe and South Amer-

ica,” she shrugs. “The money just isn’t there. There is one film that I’ve been attached to for over a year, where I play an evil alien who plays a cat-and-mouse game with the hare aboard a spaceship. They cast it, we’ve shot a flur for the AFM, we’ve done wardrobe fittings; but, so far, they haven’t been able to raise the \$1 million budget they want. That’s a lot of money because we used to shoot a film for \$250,000, now they’ve dropped to \$100,000. A lot of people are doing non-

connect from that, because there aren’t scream queens anymore. There aren’t horror movies. Maybe the ultra low-budget video movies shot for \$10,000, but I’m not doing those anymore. I’m doing better quality things. I’m working as a producer. But people still call me a scream queen and they still ask, ‘Would you scream for us?’ I’ve gotten to the point where I just hate being asked that. Excuse me, look at the calendar...2000 is almost here! It’s a whole new world.”

But, years ago, typocasting had a few perks: "I was a bona fide cult celebrity. I traveled the world. I went to Brazil for a film festival. They showed five of my movies. I spoke to 10,000 people. I'm sure Linnea will say the same thing. She went to Italy to do film festivals. We traveled all over the country and got paid well as speakers. I did all of the tahlod shows. I mean, after all this hard work—12 to 14 hour days being covered in blood, being naked in freezing, cold showers and being eaten by giant rats or whatever—they were honoring us. It was a wonderful payoff."

When dwindling profits prompted the abdication of scream queens from the video market, Stevens "rapidly branched-out. I published and co-wrote my own comic book, and wrote



7. "I've received marginal attention. I feel victimized by Pamela Anderson, who had her implants removed." In "Sprayed by director Dave DeCotau for NIGHTMARE SISTERS, I don't shower this time. I take a bath with Michelle & Linnea."

for *Peepshow Fatalities*. I did a lot of touring. I did 48 trips in one year. I'm home about two days a month and, lately, I've been getting exhausted trying to keep up with the fan demand. This year, I stayed home more and reclaimed my life. I felt that as a result of living it on the road, and living it for the fans, I had lost touch with who Brinke Stevens actually is. There was this fear that I was losing that creative inner spark: 'What if I sat down at the computer and can't write?' It turns out I can. I'm really enjoying the writing process. It's much more of a solitary, secluded existence but I prefer it. It's a nice counterbalance to the life I've been living which is so public."

On occasion, she's thought about abandoning L.A.'s cottage industry:

"When I was educated as a marine biologist, back in the late '70s, I worked on dolphin communications experiments. At that time, dolphin research was extremely unpopular because they were killing thousands of dolphins a day in tuna nets, and the navy was doing secret experiments with dolphins. Since then, dolphins have become extremely popular. Suddenly, doors are open that weren't open 20 years ago. I've been very tempted to go back to work with dolphins at Sea World, either here or in Orlando. I love doing animal behavior work. It's kind of an escape fantasy, and I haven't yet actually pursued it; perhaps when I retire."

Unlike starlets who artificially inflate their chests to land sexpot roles—voluptuousness is often obligatory—

Stevens has resisted implants. "I don't even have pierced ears," she laughs. "I believe in honoring the body the way it is, and not punching holes or cutting into it. Even as a scientist, I preferred behavioral work. I never liked dissection. Early in the '80s, when I was first getting started in Hollywood, I did a lot of sexy stuff—I was always the girl in the locker room or laying by the pool. When I started to get serious as an actress, everybody said, 'First, you need to get a nose job. You'll never get work with a nose like that.' Then they said the same thing about my breasts. I'd have to look in the mirror and think, 'But they fit my body.' So I never bought into people telling me, 'If you don't do this, you'll never work again.' The same with the casting couch. 'If you don't sleep with me, you'll never work.' I resented being told what I had to do, because I had my own intelligent approach. So it was my personal rebellion. I wanted to be accepted as a whole package, not just as a physical beauty."

"I think this had absolutely no effect on my career. If I had gotten breast implants, I would probably be a stripper right now. As the '80s interpretation of B-movies faded-out, that's what all the starlets did—they became strippers. Actually, they were returning to their roots: strippers had usually been cast in T&A roles."

It's likely that Stevens can empathize with sci-fi nerds and Trekkers. She was hooked on the genre as early as 1974, when she attended her first STAR TREK convention. "I think a large measure of my success is a genuine love of the work I was doing, and the fans themselves," says Stevens. "There are a number of scream queens who have the greatest disdain for the fans and horror films. They sit there at conventions because they make money doing it, but they don't really like meeting fans. When I started going to conventions, I'd stand in line for two hours to meet the stars and I wrote fan letters. That gave me a real compassion that some of my peers lack."

Unfortunately, many of yesterday's

continued on page 62



Curtain call for SCREAM QUEENS: (clockwise from left) J.J. Fodges, Laverne Cox, J.J. Fodges, Laverne Cox, J.J. Fodges, Laverne Cox, J.J. Fodges, Laverne Cox, J.J. Fodges, Laverne Cox. The cast also shot plenty fine clips (KING NEEDS KING), unspooled during the play. In the director's backyard. "The movie clips were outrageous," confesses Brinke Stevens.

fortunate result of a "producer [who] was too cheap to afford the nighttime lighting effects."

"I thought the movie clips were brilliant!" laughs Brinke Stevens. "It was so outrageous and ridiculous!" This description can also be applied to the costumes, which include shocking pink feathered boas, a metallic silver G-string and, in the case of Jaime Flowers, an itty-bitty, skin-tight dress that inched up so high during an opening dance number that the audience caught a peek at the actresses' panties.

"For this production, we had to keep a certain level of modesty," says the director. "We couldn't reveal too much, though we did reveal quite a bit. We walked that fine line, like the pictures in *Femme Fatales*. Ideally, I would love to have women who have that look, who can look that way on the stage. In the future, I would love to dress them a little bit more revealing and make it like *Femme Fatales* come to life."

Once the director had cast the show, Martin undertook the formidable task of educating the actresses on what he refers to as the mentality of the genre. "It's a fact that they are [portraying] actresses who are not particularly talented, at least in comparison with your 'A' actresses like Nicole Kidman and Michelle Pfeiffer. But they have a certain level of talent and they scream well, and they're willing to disrobe for the camera and show what skin they have to, to appeal to the audience. I showed them some clips from some of the films. I showed them some video footage of some of the conventions so they could actually see what it was like. Later on, we took them to a week-end convention in Pasadena so they

**"The casting isn't as thorough as it could've been. Ideally, I would've liked to go out to the casting directors & pull in B-film actresses."**

—Scott Martin, director/writer—

could actually experience that atmosphere first-hand. And I have to admit, the first week of rehearsal, I pulled out some old issues of *Femme Fatales* and leafed through them. This is who the scream queens are; this is what they do; this is the genre; this is the way they dress, this is the makeup that they have to apply for the gory effects, and this is what the whole thing is about." I wanted them to absorb that influence, and try to get the feeling of what these women are like, and why they do what they do. They want the fame. They want the exposure. They want to pay their rent. And they're hoping they can work their way up and get into better quality pictures."

I asked Brinke Stevens to describe the scream queen lifestyle. "It's my life to be an actress and to be a celebrity," she said. "I'm making new fans now because of the Internet. Every time I do a convention, I get people coming up to me saying, 'I've never seen any of your movies, but I've known about you and I've always wanted to meet you.' It's a whole new generation, and how can you walk away from audition like that? You're not going to get that on a

Campbell's soup commercial! That's why I do it, because I'm the queen!" But during a subsequent summarization of her typecasting (page 16), Stevens' demeanor turned darker.

While the original cast of SCREAM QUEENS was undeniably talented, it's the genius of Martin's lyrics and Adrea Gibbs' choreography that continue to endure long after the initial run of this production has ended. In a song called *I Got All The Talent I Need*, the cast does a little soft shoe number with scythes. "We went for the bat-and-cane, Gene Kelly, Fred Astaire kind of thing," Martin explains. "But instead of a regular cane, we used scythes. Originally, we had some very long, plastic, curved-blade scythes, but they were out of balance, so we went with these double-headed ones instead."

There's homage to one of the genre's precursors in an uplifting, hopeful song called *Fay Wray*, which the director wrote out of his love for KING KONG. And though Martin winks at such genre luminaries as Mario Bava, Kevin Williamson and Christopher Lee, he saves his out-and-out doo-wop veneration for none other than Roger Corman. The number features the cast hopping with a cardboard cutout of the director-turned-low-budget producer. So far, Corman hasn't seen the show, but Martin says that PSYCHO screenwriter Joseph Stefano did catch a performance. "Stefano, himself, is a songwriter who's tried his stuff out at musical comedies and theater when he was younger, before he met Alfred Hitchcock," says Martin. "He's the biggest horror celebrity we've had come to see the show."

"I had a tear in my eye when they

# SCREAM QUEENS THE ORIGINALS

## MICHELLE BAUER

*"Hollywood's Missed Opportunity" Vs. Screaming.*

BY DAN SCAPPEROTT

*The reviews are in—*

"She's a ray of sunshine," enthuses Julie Strain. "I worked with Michelle Bauer in *BLONDE HEAVEN*, and she was so much fun to have on the set. As an actress, she plays loosely with a character, exploring her femmes fatales to afford them more internal flexibility and less clichés. And Michelle's always youthful, always in amazing shape..."

"Always well-prepared, always professional and she's always effortlessly sexy," says Ted A. Behus, who directed Bauer in *VAMPIRE VIKENS FROM VENUS*. "And Michelle's always helpful, what with helping the actors with their lines and cooking omelets for the crew. I mean, Michelle even loaded light stands on trucks for the grips! Casting people have stereotyped her so often as the 'naked seductress' that they don't realize she's a very gifted comedienne. She ad-libbed one line—that was so hysterical, I ruined a couple of takes because I was laughing so hard!"

"Michelle's not only professional but affable. She's the 'team spirit' of each film that she works on; furthermore, I think Michelle Bauer is the poster of the scream queens," opines Jim Wynorski, who co-directed the actress in *DINOSAUR ISLAND*.

But the warning of "scream queen" idleness couldn't come soon enough for Bauer. Four years ago, she informed a *FF* staffer, "I'm retiring from this business because I have another life. I'm a wife and mother, which is very hectic



Teal Hopley gets the upper hand on Bauer in *DINOSAUR ISLAND*. Bauer also donned a prehistoric bikini for co-director Fred Olen Ray's *PHANTOM EMPIRE*.

on its own." But, the truth be told, she was also sick of being cast as floozies and nymphets. Her legacy included Pia Snow/Pia Sando/Kim Bitiner pseudonyms, all applied to a couple of X-rated films and fetishistic videos (in regard to the latter, Bauer insists, "The best one is JANE FONDA'S *BEZARRE WORKOUT*"). But it was her B-movie output that drew Bauer closer to the mainstream. T&A scenes were inevitable, but Bauer's disciplined performances and comedic flair

were often better than her movies. Her output included *DEMONWARE*, *PHANTOM EMPIRE*, *RIKINI DRIVE-IN*, *EVIL TOONS*, *BEVERLY HILLS VAMP*, *LUST FOR FREEDOM*, *DEATH ROW DINER*, etc. Occasionally, she was paired with Linnea Quigley (*ASSAULT OF THE PARTY NERDS*, *HOLLYWOOD CHAINSAW HOOKERS*) or teamed with both Quigley and Brinke Stevens (*NIGHTMARE SISTERS*, *THE SORORITY BABES IN THE SLIMEBALL BOWL-A-RAMA*).

Bauer's sense of humor, however, is very severely strained by "scream queen" pigeonholing. "I think it was just a label that people were putting on the girls," she says. "I don't think it was fair. It put everyone in an awkward position because of the type of roles that Brinke, Linnea and I were trying to break away from at the time. We were a little more serious about it than most of the other girls, who just want to come on and make a picture and be famous. We had worked so hard over all the years, and

have all graduated very, very slowly.

We've all been around a very long time.

"The 'scream queen' thing really hurt us, and what we really wanted to do. I was trying to take on more mature roles, and get away from the bimbo kind of slaughterhouse thing. I wanted to do more comedy. I didn't want to get stuck in the 'murder/haunted house' genre or perpetually play the coed who gets slaughtered. I think the scream queen thing may have applied more back in the '80s, be-



Bauer, torrid & tormented. "I had the privilege of working with Michele in *ATTACK OF THE 60 FT. CENTERFOLD*," recalls veteran actor George Stover. "It was my first movie in Los Angeles, and she made me feel right at home. An angel." *R: Bauer, belted-the-scenes (above '02) sleeping on the set of *THE DWELLING*.*

form there even was a term for it. We were all having a lot of fun doing the comedy-horror. Then as we started to take our roles and our lives more seriously, career-wise, the scream queen thing came along. Some people, who somehow didn't realize that the phase so quickly came and went, just kept hanging on to it—even though 'scream queen' no longer applied. It took a long time before those people let it."

In 1994, she threw in the towel. "That was the low point for me. I was

getting offers for films I didn't want to do anymore. I was getting requests to be the 'boobs' or 'let's have a love scene.' It wasn't that I minded doing it, it was just that I was getting cheap offers and I really was frustrated. I was getting a bad attitude, and I didn't even want to work anymore. That was when I initially started to struggle with this retirement thing. Then when I did go into retirement, I took the time off but I thought, 'I still want to work, but I don't want to go out for the

**"That 'scream queen' thing was very disappointing. I always hated being labeled as one. It hurt us & what we really wanted to do."**

—Michele Bauer—

same stuff that I had been doing for so long. This year, I'm forty and I don't want to try to pull that off anymore."

Her frequent director, Fred Olen Ray, notes that when Bauer made a comeback in 1997, "She started to pick and choose. Other girls who were in that 'scream queen' business are still trying to wring money out of it. They're hanging on to something that never amounted to much, even during its peak period."

"The scream queen thing was very disappointing," says Bauer. "I always hated being labeled as one. I'm taking roles that deflect that image. In *KID WITCH*, which I did with Fred Ray, I'm playing the mom. In *ATTACK OF THE 60 FOOT CENTERFOLD*, I played the scientist. I didn't want to do the T&A. When I did the *CLICK* and *BUTTERSCOTCH* series [6.9] for



Roger Corman's production unit, I was taking on the older roles there. So the scream queen thing just doesn't apply anymore. As far as these girls who wanted to be that, let them be. Let them hang around for ten years and they may find their niche. They come and they go."

Last year, Bauer distanced herself from Hollywood, from T&A and the scream thing. "I got a call from director Donald Farmer for *BLOOD AND HONOR*, this great time piece in the

South. We filmed in Georgia. It really excited me because Don wanted me to play the sister of a plantation owner and, to me, that was incredible. The whole Civil War concept got me excited and I actively got back into work." Jennifer Huss, who supported Bauer in the movie, recalls that "she had me laughing—constantly. Michelle was so open, so friendly...so devoid of L.A. phoniness. And she's a terrific actress; she should have been hired for meatier roles years ago. She's corporate Hollywood's missed opportunity."

Bauer hired an agent, hoping to further deviate from stereotype. Unfortunately, the results were less than promising. "He was sending me out on inter-



views, but I was still getting sent out on the same stuff I was trying to get away from. So I gave that a year. Then I said, 'Thank you, but no thank you. This really isn't what I'm looking for.'"

She did approve a "Frankenstein film" that was shot in Spain. "I was very nervous because I knew its director, Jess Franco, did things a certain way. But we got along famously. They asked me to play the monster, which I did gladly. I didn't wear much makeup, and there weren't many special effects at all. My character falls in love with Frankenstein's daughter and goes on a rampage. I become very jealous with certain men whom she falls in love with, and I kill accordingly. Although she's an all-female monster, she has a male appendage. [Laughs] I wasn't looking at it as a big career move or anything, and I'm not expecting the best of feedbacks. It was just something I wanted to do for myself, not that I was trying to please everybody.



Bauer, gazed as "the B-movie's best actress," announced her retirement in a very marketable PP profile (4-5). But a comeback included a role in MAXIMUM SECURITY (left) for her friend, Fred Olen Ray. "I'm just not taking on any work."

"You find that a lot of American directors have a script, but really don't know what they want. That's what I've always loved about Fred Olen Ray and David DeCoteau and even Don Golden, they know exactly what they want. They direct you. But a lot of American directors just tell you, 'Go ahead, act and now let's get on to the love scene.' You end up having to be a director for yourself and a lot of other cast members, and that becomes very wearing. Jess Franco is very professional in that he knows what he wants from his performer and gets it. To me, that is 'working'. I thought that on a lot of the films I was doing, I wasn't working. It was more like, 'Now just do your thing.' You kind of lose interest in it that way. But when you work with someone who challenges you in your acting ability, that—to me—is working."

Back in the States, Bauer roomed with Fred Olen Ray for a family film,

LITTLE MISS MAGIC, and a shoot-'em-up, MAXIMUM SECURITY. Full Moon beckoned her for a sexy sci-fi/sagebrush confection, TIMEGATE; TALES OF THE SADDLE TRAMPS. A few years earlier, Bauer declined an offer to work with Surrender Cinema, a Full Moon subsidiary, on EXOTIC HOUSE OF WAX; this time around, she acquiesced. "They wanted me to play the madam of a saloon where these girls go back in time," she grins. "TIMEGATE was a real fun comedy. Comedy all depends on who you're working with. There are some comedies that are just not funny, but the director really did a good job on this. It's a typical Full Moon movie."

Asked to summarize the latest developments in her career, Bauer leans back, inhales, exhales and smiles. "I'm just not taking on any work. I have these people calling me, but now I'm really taking a pretty heavy back seat to all the business. If an opportunity arises and comes along, or I have a friend or someone who's interested, I'll go ahead and take it but, other than that, I'm not actively looking for work at all. I haven't been for some time." And finally, film conventions—where Bauer informally conversed with fans—are history. "I will never again attend a Chiller Convention," she says emphatically. "Years ago, it was a fun gathering—not just a market. You didn't have girls standing around in bikinis signing autographs. The whole meaning is lost. Now you have people charging \$20.00 for a Polaroid and \$5.00 for a signature. That's not the point. The point is to meet the fans and get a one-on-one thing going."

While wrapping-up this profile, Fred Olen Ray called me. He just had lunch with Bauer at a "Brit-type pub" in L.A. "That tag, scream queens, was created ten years ago," he explained, "and it's since been bastardized by starlet wannabes. It meant nothing then, it means even less now. Michelle Bauer never was a scream queen. She's one of the most talented actresses I've ever worked with. She has a real talent for acting. And did I mention her comedic timing? Amazing!" □

**“That kind of raw sleaziness is what your modern scream queens had to do in order to sell videos. Today’s horror flix go for skin & gore.”**

—Scott Martin, director/writer—

were singing that song about retirement!” admits Brinke Stevens about a tune called *Still In Demand*. The lyrics — “Fifty and holding, no tucking or folding, and perfectly fanned” — struck an emotional chord with the 40+ actress. After all, it’s no secret that actresses over 35 are often put out to pasture here in Tinseltown. Says Stevens, “I don’t want to think about that. The song was especially poignant because, in fact, all of us have managed to survive a decade after the ‘80s ended. I’m still supporting myself in much the same way I always have been, as an actress.”

In *Everybody Starts At The Bottom*, Scott Martin points out that high profile actresses Jamie Lee Curtis, Geena Davis, Sissy Spacek and Brooke Shields got their start making inexpensive horror movies. Another number, *South Of The Border*, induces small production companies to “Bee from the unions of Hollywood” and constrain costs by relocating their film shoots on foreign soil.

*Happy Endings* is a love ballad about the contretemps faced by “the girl who’s usually naked in your VCR” when trying to maintain a real-life romance. Over and over again, I’ve heard the sad tales of jealousy and abuse that often plague the romantic relationships of B-movie actresses. This sentiment is soulfully captured in a song that almost didn’t even make it into the final score of the musical.

“*Happy Endings* was the last song to be written,” says the director/composer. “We had all these funny, high-energy numbers and we discovered that, half-way through the show, we needed a moment when you sort of stop and reflect a bit. We needed a nice ballad, which I wrote two weeks before the show opened. I didn’t want to get too sappy or maudlin, but just make a serious comment on what may be going on inside the heart of a scream

**F:** The play’s fabricated posters evoke yesterday’s splatter questions. “For this production, we kept a certain level of modesty,” explains director Scott Martin. “We couldn’t reveal too much.” **R:** Stage fright: Amy Tolsky, Lisa Ingers, Susie Singer Carter.

# REVENGE OF THE PSYCHO BOMBOS



They're Too Little, STupid! Or They're Not!

SIX KNOCKERS PICTURES presents A VACUOUS PRODUCTION  
MADINE WICKHAM, ALEXIS DUPRIX, BIANCA WELLS, RICHELLE WINSLOW

Executive Producers: Menahem Menahem & Harry Tches  
Screenplay by: Maurie Allan Based on a Story by Edgar Allan Poe  
Produced by: Marissa Corman Directed by: Julius Urbanski





queen. These movies show women who are all flesh, all power, all sex, and the actress might not necessarily be that way in real life."

While a catchy ditty called *Don't Open That Door* offers tips for scream queens on how to avoid being killed, an energetic Gotcha *Cornered* is like an aerobic video for starlets-in-training. Lyrics like "This is a good stretch when you're running away from your killer and your foot gets caught in a hole," were a real crowd pleaser. Says Martin, "I don't care what movie you watch, every time you're getting passed through the woods, for no reason, the heroine will trip and fall and get stuck in a hole. It's just one of those things. You can bat on it."

Now, about those three assistant cast members I mentioned earlier: Before the curtain is lifted, this ensemble (Susie Singer Carter, Andrea Adams, and Duane Hurley) schooled with the audience, encouraging volunteers to assemble on-stage for a screaming competition. In the show I saw, a few terrified teenboppers shrieked for the grand prize: a box of throat lozenges. It was a cute gimmick, though I felt bad for the girls—each was literally shaken with stage fright—that I wanted to crawl under my seat and hide on their behalf.

The assistants also had a hand in a series of still-life tableaux, spread throughout the production, in which the cast members took turns reenacting classic scenes from horror movies. There was Allison Hayes hosting a car in *ATTACK OF THE 50 FOOT WOMAN*, and Janet Leigh's shower scene from *PSYCHO*. Lisa Ingrao did a great impersonation of Elsa Lanchester in *THE BRIDE OF FRANKENSTEIN*. Says Scott Martin, "If you look at Mary Philbin in the 1926 *PHANTOM OF THE OPERA*, technically she's a scream queen when she pulls off Lon Chaney's mask. Gloria Stuart in *THE INVISIBLE MAN*, back in 1933—she's a scream queen as well. Back then, there was a whole different attitude about horror. They were selling more of the romance and the romantic threat of horror, as opposed to today and what started in the '60s with *NIGHT OF THE LIVING DEAD* and *TEXAS CHAINSAW MASSACRE*, where they went for the blood and gore. That kind of raw sleaziness is what your modern scream queens had to do in order to sell the videos and bring in the audience. Today's horror



Promoted with Alexis Wilson's bitchy poster (B), *SCREAM QUEENS*—noted a *Los Angeles Times* critic—"poked fun at those awful, straight-to-video flicks in an affectionate, funny tribute." L: Live Ingre, Amy Tuley and Susie Singer Carter as B-belles



**“My ideal situation would've been to cast six Julie Strains. But it's difficult to find actresses who look that good, who can sing and dance...”**

**—Scott Martin, director/writer—**

movies go right for the skin and the gore, rather than using the audience's imagination. Now you can go right for the jugular. That's what today's audiences expect. You would never see Fay Wray or Beverly Sills in a shower scene. Tastes have changed in the last half of the century.”

Clearly, the horror tale has a long and rich tradition, every generation has redeveloped myths or sociopaths (Elizabeth Bathory, Vlad [Tepes] the Impaler, Jack the Ripper) into icons that provoke cathartic scares. Where would Godzilla be today without atomic energy fueling the fears of the '50s drive-in era?

“Everybody loves horror films,” agrees Martin. “We’ve had quite a few industry people come to see the show, people who work in movies and TV. But I’ve also seen quite a few retired or semi-retired people. They come in and they’re intrigued, maybe by the poster. I guess they’re just avid theatergoers in Los Angeles who are coming out of curiosity. Of course, we’ve had some teenagers and adolescents who love the SCREAM movies and are big fans of Jennifer Love Hewitt and all those people. The show has a buzz and people are curious about the girls.”

Martin is hoping to remount the show this summer, replete with a different venue and an expanded publicity pitch. “That’s what I’m working on now,” he says. “I’m looking for a director and producer to take it to the next step. We’re submitting it to publishers and looking into opening the show in other cities. It would play very well in Chicago and New York, and it’s the kind of show that would tour very well, too. I have some gay friends who are actors, and they want to do the show in drag. But first I want to establish this as a show for women and then, once it becomes a hit, we could maybe change the sex like Neil Simon did in THE ODD COUPLE.”

The writer/director also believes the

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**She interned with SOPHIA QUEENS but J.J. Rodgers, posing for Jan Dean, “loves old horror movies. I used to watch them on Saturday mornings with my father. I saw all the old GORGILLA, DRACULA & KING KONG movies.”**



# DO

## THE "BAYWATCH"

By CRAIG REID

I'm standing in the middle of a smoked-filled, grungy bar 'n' grill in the middle of East L.A. Scanning the joint like a shark, my vision locks on a baroque pool table. And it dawns on me that this pit stop is fueled by contradictions. Above the electronic Super Trivia Whiz slot machine glares a cautionary *It's the law. No gambling allowed.* Flanked between the "No Smoking" and "No Soliciting" signs is a man exhaling tobacco clouds while begging for spare dimes. It's the kind of saloon that appears to kitch suprêmes; there's tiki beads, Chinese lanterns, the jukebox with bubbles percolating through purple neons, paper cut-outs of skulls with "Día de los muertos" slogans printed on the craniums, et al. Standing next to me is a Southern belle. Sort of. She's a blue-eyed blonde dressed in blue jeans and a flannel, home boy shirt. We exchange nonchalant nods as I slip into a back room that's a repository for velvet paintings and backed-up toilets.

Somebody puffing a cigarette chalks the slate, CANDYMAN III. The seedy location is not a set, but an authentic establishment. The blonde turns out to be Donna D'Errico, who previously rendezvoused with *FF* (8-2) when she was cast on *BAYWATCH* and its *BAYWATCH NIGHTS* spin-off.

Thus far, I haven't experienced déjà vu. Models or saxperts are apprenticed on horror films, where there's enough latitude to camou-



Donna D'Errico performed as "Donna Marco" as a couple of seasons of *BAYWATCH* (1989-92). "What kind of practical experience did I draw from the show? How about 'Do not wear makeup on the beach?'"

# NINA D'ERRICO

BABE DROPS HER BIKINI & SUITS-UP FOR SCREAMS IN "CANDYMAN III."

flage a mediocre performance behind special effects or a pretense of camp; their egos are massaged with cursory, oft-repeated "You're beautiful" platitudes and fawned-over with addictive cosmetics. Dramatic aptitude is secondary. A couple of direct-to-video movies later, they slip into an involuntary "vanishing act."

But D'Errico is no prima donna. Matter of fact, she's a practitioner of unhesitant humility. Queried about the genesis of her celebrity, she recounts, "I was shopping in a grocery store and this lady started following me all around and I was thinking one of two things. A, she's a secret shopper security and she thinks I'm shoplifting or B, she is a lesbian. I couldn't figure out any other reason. I felt a bit uncomfortable and I started thinking how to politely say, 'Listen, I'm not gay.' But thank God, I didn't get that out in time."

Born and raised in the military town of Columbus, Georgia, the shy D'Errico found refuge from her childhood indigence with humor and acting. "In my first major school play, I was the Virgin Mary. I was always making people laugh [*voici cologne, here!*]. But I was very, very shy and didn't have friends at school. I was sort of the outsider, the outcast in school maybe because I had these horrible clothes. I mean, my school wardrobe for the year—including shoes—was just about \$100.00. I had those K-Mart, 'blue light specials.' Back then, that made you not part of the cool crowd and no one wanted to hang with me. So I became more shy and withdrawn, and quite self-

**"BAYWATCH was very simple, no high drama or acting talent involved. I left it on good terms. I'd never say, 'I wish I didn't do that series.' But I wouldn't go back."**



**CANDYMAN III** "They are applying real bees to my face," says D'Errico. "They ended up using 300,000 bees. I had to take an allergy test in case I was stung!"

conscious. But I found by making my family and neighbors laugh, by cracking jokes, I got a feeling of security that I wasn't accustomed to. So I latched onto that. For example, my sister's name is Mary and we used to watch the **DONNIE AND MARIE SHOW** but we'd do the **DONNA AND MARY SHOW** [*laughs*]. We'd do magic, dancing, singing and jokes. Because it made me feel good, I decided to pursue entertainment."

Studying for a math major, D'Errico's full-time job prompted her to eventually drop out of college. Then reality set in: Columbus was hardly the entertainment capital of the world. It was time to move on.

Can for the "grocery store" flashback: "The lady who followed me was named Marie. Apparently, Playboy has these people called Playmate Talent Scouts who aren't employed by the magazine, but they have Playboy business cards. If they happen upon somebody whom they think are Playmate material, and the girl is approved by the magazine management, they get paid a finder's fee like about \$2500. They all have regular jobs, so they just aren't out in grocery stores all day looking for girls. Marie was one of those scouts."

"She gave me her card and I stuffed it off. But then I thought about it, called her and she explained to me what it meant to be a Playmate.

She said that I would have to do a Playmate video for the Playboy Channel. I'd never seen the channel, so I thought it was porno or something. I asked if I could just do the magazine, and she said, 'No, it's part of the contract.' So I told her that I was not interested. But I decided to look into it and saw that the videos weren't much, just ladies jumping and running through fields in slow motion to music. I called back and agreed to do it. I went to Chicago, did the shoot and that was that."

Scheduled to appear as Playboy's September '95, Playmate of the Month, D'Errico transplanted herself to Los Angeles before her centerfold debut on newsstands: it was a p.r. ploy to hybridize a Playmate's fleeting fame into another medium. "In L.A., Playboy has an office that helps you get started in the industry," she relates. "There are shows that are always requesting the casting of Playmates. And it's actually easy to get little jobs."

D'Errico promptly landed work via decorative appearances on **MARRIED WITH CHILDREN**, **HIGH TIDE** and **UNHAPPILY EVER AFTER**. She also nailed a couple of commercials, including one for men's clothing and a spot for Yostitos with Chris Elliott. The volume of work boosted D'Errico's confidence; she attended acting classes and engaged representation. "About three months after moving here, my manager introduced me to the **BAYWATCH** people," D'Errico recounts. "It was for a one-day episode thing, and to also keep me in mind for the future. But at the same

time, unbeknownst to me, they were looking for someone for their spin-off show, **BAYWATCH NIGHTS**. They had gone through a couple of hundred girls and I walked in, and they said I was perfect. After the third audition, I was hired as a regular on **BAYWATCH NIGHTS**.

"At the time, Pamela Anderson was pregnant and the producers were fearing she would not return that summer. As a result, they wanted to have another 'blonde ace' in their pockets. That was me. When they were informed that Pamela wouldn't return, the producers liked my performance in **BAYWATCH NIGHTS** so they wanted me for **BAYWATCH**. So now my character, Donna Marco, was a regular on both shows. We'd shoot **BAYWATCH** during the summer months and **BAYWATCH NIGHTS** before and after the summer. I never took lifeguard lessons, but I had to take swimming lessons to get that 'know what I'm doing' kind of aquatic look."

D'Errico decided to retire her snorkel and wet suit: "I did two seasons on both shows, in addition to an extra season of **BAYWATCH**. But it was during that last season [of **BAYWATCH NIGHTS**] that I noticed the ratings were dropping. So the producers panicked and hired one of every race and creed to, I think, cover all the demographics of viewership; hence, the cast increased from five to fifteen weekly regulars. So after that season, I decided it was time to move on. They understood because, during the off-season, I was doing sitcoms—and that was my number one love, making people laugh. I got exposure with **BAYWATCH** and got my finances together, and got to test the waters."

I ask her if the **BAYWATCH** shows afforded her practical training. "Lesson #1, don't wear makeup on the beach," D'Errico quips. "But good God, not really. It's a very simple show, no high drama or acting talent in-

**"The scripts bombarding my manager's desk are for cheesy things. I want to be funny, but not as a dumb bimbo. I want to be hired for my timing & delivery."**



**CANDYMAN II:** 1) Wielding the title character's trademark hook, D'Errico says, "I'm mean in this movie, I'm covered in bees, blood and gore. There's also a lot at stake here." 2) She discovers the speaker's shrine. "We wanted to take away Donna's 'Mollie Bumble' thing," says director Turi Meyer. "That's a real actress."



involved. I left on good terms, and (star/associate producer) David Hasselhoff understood. I will never say I'd wished I didn't do the show, because I got a lot of benefits from it. But I wouldn't go back to it. It was a rung on the ladder of my career."

She ascended another rung with her qualification as one of "The New Young Hollywood (1988)," an elite ensemble chronicled by *Us* magazine. A subsequent guest stint on **HOLDING THE BABY**, a Fox sitcom, required her to wear a bikini (let the record show that the studio audience was most appreciative); but, playing mature Ren Leibman's very young spouse, D'Errico functioned as more than eye candy. Her character was a Beanie Baby collector, though the scriptwriters were prohibited from alluding to that toy franchise's brand name: "a line of Disney plush toys" substituted. She was also cast in her first made-for-TV movie, **NATIONAL LAMPOON'S MEN IN WHITE**, a spoof of sci-fi films that lamely imitated Zucker Bros. humor.

D'Errico also hosted **PRIMA DONNA**, a daily half-hour MTV series that offered her insight, "reported from the New Jersey shorelines," on the summer's tableaux. Wrapping-up a gig as a "six-time" hostess of **TALK SOUP**, she played recurrent roles on **NICK FRENZ** and **SABRINA THE TEENAGE WITCH**. "I've been fortunate that, on these sitcoms, I haven't had to play the bimbo blonde. I've been selective," D'Errico reaffirms. "That's because the things bombarding my manager's desk are for 'bimbo-y' and cheesy things. I don't want that sort of thing, so I steer away from it. I don't want to be funny because I'm playing a dumb bimbo, but because I have good timing and can deliver the line."

But **CANDYMAN III** is hardly a stand-up comic's utopia. The film's setting is East L.A.'s Day of the Dead festival. Cast as the heroine, D'Errico is not only haunted

by the vengeful title character but framed for his grisly handiwork.

The hor 'n' grill's dark milieu is teeming with Aztec dancers and festival attendants. On cue from the director, halloons and confetti drop from the sky and drift across the highway. D'Erice is dodging cops who think her character is somehow responsible for the Candyman's murders. Suddenly, she's face to face with the spectral avenger—replayed by Tony Todd for his third time around—who further manifests his diabolical prowess.

Never mind that CANDYMAN III: DAY OF THE DEAD is another movie sequel spawned by Clive Barker's short story, *The Forbidden*. D'Erice insists the film wasn't exclusively conceptualized as a cash cow: "When I heard about this and was sent the script, it was about the time that slasher pictures were getting popular again. Everybody used to watch 'em—good or bad, big or small production, A, B or C-films. Even the worst of that genre were the ones that people used to rent. All my actor friends say they would love to do at least one slasher film in their careers, not because they are dramatically challenging but because they are just plain old fun—and it's like a totally cool thing to have done one in your background."

"I mean, in this one, I'm covered in bees, blood and gore. And, hey, there is a lot of storyline in this one, unlike a lot of other film plots. And I have a lot of emotions that I have to go through (gasp)...not that anyone will watch it for the drama. But I really can't wait to see this thing."

Part 3 parallels the theme of the original CANDYMAN. "The director evokes Hitchcock's favorite formula, *The Innocent Victim Wrongly Accused*," wrote Roger Ebert about the



D'Erice poses for *FF* photographer Linda Telford. "It was in the mid-'80s when Dennis was working in Vegas with a limousine company," recalls Telford. "I shot one roll of film."

1992 release. "Virginia Madson [the heroine] is arrested by police and her story scornfully dismissed. Elements of the plot may not hold up in the clear light of day, but that didn't bother me much. What I liked was a horror movie that was scaring me with ideas and gore, instead of simply gore."

Three years later, CANDYMAN: FAREWELL TO THE FLESH reprised the urban legend, tracing its genesis to a racism and the slaughter of a slave named Daniel Robitaille: smarting from mob justice, the phantom still wields a mean hook and his slaughters are, once again, tagged to human re-creation. This time around, Ebert was much less laudatory ("The movie doesn't develop, alas, with the patience and restraint of the earlier film.")

CANDYMAN III, Todd told me, will be his swan song to the series. This time around, former slave Robitaille—once again incarnated as Candyman—searches for his descendant (played by D'Erice), whom he intends to spirit away to his afterlife. "I'm Caroline McKeever, the great, great granddaughter to Daniel Robitaille," explains D'Erice. "She's in complete denial that Daniel continues to exist as the Candyman. She wants to clear her family's name, which she thinks has been marred by these 'made-up,' horrible rumors. Daniel was a beautiful painter, so what is the big deal?"

"But, deep inside, she does wonder: so she fights with that. She's intelligent and realistic, but vulnerable. I can relate to that because I feel I'm a fairly intelligent person, and I like to

stand back and look at things instead of getting emotionally involved in them. I have a human side. But really, anyone can relate to anyone like that and that made it easy for me to play her. She wasn't dumb, so I didn't have to act like a blonde idiot. However, I did a lot of screaming."

Which explains why D'Erice's voice has been resomant with sand and glue. With a throat-clearing growl, she shrugs and gutturally utters, "I lost my voice...lots of screaming. I just leaped this past Monday and had to scream more. I'm just regaining my voice. In fact, as we were shooting, I'd scream so much I'd lose my voice and do my lines with that kind of throaty voice. When I was just leaping, I had to replace that dialogue. It was inevitable."

Then she coughs out, "...the bees."

Come again? Having earned a PhD in entomology, with a background in medical entomology, she piqued my curiosity.

"Ms D'Erice...did you say 'bees'?"

After a big swallow, she puffs out, "Oh, yes. Real bees were used in the film. Before they hired me, I had to have an allergy test in case of being stung."

"Well, were you?"

"Yes," she guffaws, "But they still used me anyway." Peeling laughter. "I'm not allergic," she says while rubbing her eyes. "Just joking."

Regarding her composure, D'Erice continues: "They ended up using about 300,000 bees in the film and used two different kinds. The crawlers, which are one or two-day old bees, don't have fully developed stingers and can't fly. They put this pheromone [green jelly] on the parts of your body where they want the bees to accumulate. They just scoop the bees on you, and those insects just crawl all over. The other breed is a matured stinger bee that

can really sting, and they need those for the flying effect. Off-camera, they'd take these by the scruff of the neck on either side of me and throw these shovels-full of bees right in front of me. The bees would take to flight, or fall to the ground that I was crawling on. I worked with them for four days and got stung once. That was when I was crawling on the ground and my elbow squashed one."

Since she's concluded her reign as "hee queen" (ah shut-up, like you couldn't see this one coming), I shared with her info about 4-heptyl butyrate, a pheromone that bees release after they sting you: the scent summons help from nestmates. Inbred within all stinging insects, it's the same chemical found in rotting bananas.

"Really," she deadpans. "Wish I had known that, I would have given rotten bananas to somebody."

"Did you ever manage to peacefully fraternize with the bees?"

D'Errico shakes her head. "No, it's not something you get used to. If you have an ant crawling on your leg it's only a tickling feeling. Now imagine that it's a bee—no, swarms of them. Plus, add in that loud buzzing sound

D'Errico uncovers one of the Candyman's victims: "My character is not dumb—but I do a lot of screaming."



**"I wouldn't do nudity for gratuitous love or pool scenes. It'd be okay for a substantive role, like a mental patient. So we drew up a contract for CANDYMAN III..."**



Tim Meyer, CANDYMAN III director, confers with D'Errico. "She brought a lot of vulnerability in the character," says Meyer. "She's not just a BAYWATCH babe."

around your ear. Thousands of bees buzzing in close quarters is very unsettling. Needless to say, I couldn't wait until the scene was over; but it was cool, and I know it's going to look great on-screen."

Though D'Errico is crossing over to serious roles—and trying to exile her BAYWATCH persona to trivia competitions—I asked the actress if her Playmate past invites offers for nude scenes.

"Maybe there is with others," she replies. "But I won't do it if it's nudity for love scenes or in a pool. I wouldn't do that because it is gratuitous. However, if it was for a part of a mentally disturbed patient under treatment in a hospital—who is perhaps lying on a table with no clothes on, and she is freaking out—then that's okay. But nudity for sexual reasons, it's not necessary. In CANDYMAN III, there is nudity but it's not me doing the nudity. I do have a shower scene, a shot from overhead, and I'm at a breaking-down point and I'm crying. I'm sitting on the floor of the tub, with the

shower going and I'm curled up with my arms around myself weeping and crying. They positioned me as such that you could see that I have no clothes on, but you can't see anything. But the whole vibe is completely communicated without exposing myself."

"We talked about it before the role, and I said I wouldn't do nudity. We drew up a contract to make sure there was no photography on the set that day, and none of my private parts could be seen. The reason for all of this is that I don't want to fall into that stereotype. Yes, I've done Playboy but now I'm being selective with what I do. I think it will determine if people will look at me like [*'No nudity? forget it!'*] or look at me and don't expect nudity."

At Septem, CANDYMAN III's producer/co-writer, reaffirms that D'Errico's resistance to peel for the film won't turn-off her fans. "No, people will be enamored with her as a character and she is doing a marvelous job. When they

see her work, it won't be an issue."

Director/co-writer Turi Meyer concurs: "She's very beautiful and easy to watch. She was a surprise to me. She brought a lot of vulnerability to the character that we wrote. Caroline is a little hard edged, a town artist-type: so we had to lighten her up. Donna immediately brought that to the character. But she didn't have to lighten up, she played the hard moments beautifully and the emotional moments extraordinarily well. Her performance of the "monster chasing" scenes is dynamic: the studio, in fact, feels that not since Jamie Lee Curtis has an actress reacted so persuasively to emotional and tangible torment. The emotional level in the monster scenes are great."

"And yes, there are no nude scenes of Donna in this movie. We wanted to take away that [*'Malibu Barbie'*] thing and make her more of an artist. We really wanted a cool look. She is a beautiful woman. We have other nude scenes in the film on several occasions: we're conscious of that and wanted to bring that into the film. But with Donna, we wanted to give her the time so she could focus on being an actress and not just focus on the public's perception of her. We gave her a shot at showing what she can do. She is not just a BAYWATCH babe but a fine actress. But we will have nudity in CANDYMAN III that will satisfy everyone. I guarantee it."

Glancing around the set, I notice a young lady re-bearing a scene. A grab, cosmetically applied to her jugular, is leaking a torrent of stage blood. Brings back memories. I relate to D'Errico that, when years truly performed in Taiwan-produced kung-fu films, I was the taken foreigner whose butt was kicked by the Chinese hero. I was perpetually doused in carnage. "And that was the same for me in this film," says D'Errico. "My clothes were soaked,

The blood is a combo of red dye, soap and maple syrup. If you have ever had maple syrup stuck to your hand, you know the feeling. You smell like walking pancake and you stick to everything, and there are always flies buzzing around you. You have to mentally reinforce that it's real blood so you don't feel as gross having syrup all over you...not that real blood all over you wouldn't be gross."

D'Errico prefers a quiet evening at home, with her husband (Nikki Sixx of Mötley Crüe) and kids, to the Hollywood nightlife. A nature enthusiast, she devotes time to organizations that benefit abused children and animals. The actress was recently engaged as spokesperson for the American Cancer Society's Great American Smoke-out. As we talk, she fans second-hand smoke from her face. Some crew personnel breeze by and she greets them with a hoarse, "How are you?" I suspect D'Errico hasn't really changed since performing *The Donna and Mary Show* back in her native Columbus. The sense of humor is still intact. But it's unlikely she'll be shopping for shoes, anytime soon, at a K-Mart.

"You know, it's important not to forget where you come from," D'Errico says softly. "Sure, I'll admit that now I can spend over one hundred dollars on a single piece of clothing, almost like spare change. I don't want that to sound bad, it's just the nature of the profession and the expectation of one's fashion look in the film industry. But I have never forgotten those tough times, and it's a value that is very important for Nikki and I to instill into our children. They must appreciate what they have, and never take things for granted because we know what it's like to not be rich."

D'Errico is swarmed by the *Carly* man's rhinestone bees: "They apply rhinestones on the parts of the body where they want bees to accumulate. I worked with bees for 4 days!"









"It was important for me to respectfully render female sexuality for this shot," explains Rosanne Wiseman. "Here, I chose N.Y. indie actress Marina Morgan to pose with me. She is one of the few out actresses whom I know."

# SAPPHISM & SCI-FI

LESBIANS FINALLY IDENTIFY WITH "STAR TREK" & THE GENRE'S OTHER ICONS.

**CRITICAL ESSAY BY  
ROXANNE MICHAELS**

Science fiction has changed and progressed in many ways over time. These modifications are not only apparent in the content of the genre, but also in the fan base; female participation has significantly expanded. And a formerly "silent" appendage of this distaff side has exponentially become more extroverted: the lesbian fan base. What was, territorially, a heterosexual, white, male-driven genre has residually drifted into a sapphic ambience.

The demographic appeal of sci-fi—the TV series, the movies, the books, even convention attendance—has crossed over to women. So what has caused this phenomenon?

Recently, I spent an evening with two of my lesbian friends, Catherine Flynn and Debra Brandes. They have pioneered a science fiction website for women (<http://www.womeninscifi.com>). We started our informal debate, "Lesbians & Sci-Fi, 101," by regressing to our childhoods and citing personal influences. "STAR TREK, of course," said Debra.

"I loved the vintage TWILIGHT ZONE series," I related. "And the STAR WARS trilogy was great." In regard to the latter, I never understood why, whenever the neighborhood kids recreated the movie, I was prohibited from playing Hans Solo. I didn't want to be rescued, I wanted to be the hero.

"As a kid, I didn't know about [sexuality]," contributed Catherine. "I just thought sci-fi was great because I saw women doing things I wanted to do. I think science fiction and fantasy provided an outlet for the rest of us. It's an alternative [to the norm]."

"None of us knew why we were drawn to sci-fi," I recounted. "We just knew that we loved it. We related to it, it made more sense to us."

**PHOTOGRAPHY BY  
DUANE POLCOU**



*Footnote: Let the record show that "us," "we," and "our" refers to the girls who declined to play with Barbie dolls. We are ex-tombbie who matured into lesbian and bisexual women.*

During our adolescent years, we indulged our passion for sci-fi with reruns of *BIONIC WOMAN*, *BATTLESTAR GALACTICA*, and *WONDER WOMAN*.

Later on, we all agreed that "Col. Wilma Deering"—played by Erin Gray in *BUCK ROGERS IN THE 25TH CENTURY* (NBC, 1979-81)—was hot. Then we let loose with our *Wonder Woman* fantasies. As kids, we came to terms with our sexuality and unrequited crushes on preferred female characters. But why did we externalize these lustrous admissions only in a sci-fi environment?

An explanation for our rapport with science fiction is a strong literary alliance among lesbians. Yesteryear's female authors were published only if they were traditionally locked into romance novels. In the '70s, with the emergence of a feminist and lesbian press, women were afforded the latitude to sample other genres. Women submitted their sci-fi/fantasy novels to mainstream publishers, but developed male pseudonyms. Eventually, they dropped the camouflage and signed authentic names to their work. Take the case of James Tiptree Jr. Real name: Alice Sheldon, who wrote for years under a pseudonym until her true identity was exposed. She was so influential that a literary award pays homage to her name. Her real name.

During the past decade, the volume of female sci-fi authors has been increasing. Interestingly, female scribes have even been accepted into the male fan base. *The Sparrow*, by Mary Doria Russell, was an employee's choice at a major bookstore chain. Other examples of renowned sci-fi authors who have cracked the mainstream as well as lesbian and feminist communities: Marion Zam-

# ROXY MICHAELS, SAPHRO STAFFER

**"We love strong women, intellectual women, butch women, decision-making women, powerful women. Most of us do not relate to victim roles, nor Barbie dolls with big breasts & no brains."**



T: "Gourmet Traveler Parks puts the bite on us in the low-budget *TITANIC* 2000. I was in character as a lesbian. It really could have used a woman's direction to make the love scenes more realistic." R: "Sigourney Weaver was so dynamic in *ALIEN 3*. Her tough character, Ripley, had originally been written for a man. We weren't shy about pulling it off without losing any of the strength of the character."



mer Bradley (*Mists of Avalon*), Nicola Griffith (*Slow River*), Octavia Butler (*Kindred*), Joanna Russ (*The Female Man*), Severn Park (*Speaking Dreams*), Ursula K. LeGuin (*The Left Hand of Darkness*) and Melissa Scott (*Dreamships*). And this is only an abridged list of a burgeoning phylum.

The female fan base has even prompted several male authors to finally structure credible female characters; perhaps the boy's club doesn't want to lose core female aficionados. Congrats to authors Greg Bear, Colin Greenland, Bruce Sterling and Ian McDonald for exploring the female psyche.

A strong, powerful and intelligent female is rarely communicated in any medium. Thus, a woman—lesbian or heterosexual—with an agenda of reformation has no choice but to apply her genesis to literally another planet, another time or a mythical milieu. But first of all, to comprehend the lesbian perspective is to understand that we are not man haters, but rather lovers of women. Our attraction to the female gender circumvents stereotypes. We love strong, intellectual, butch, independent, powerful, decision-making women. Most of us do not relate to victim roles, nor 6'10" Barbie dolls with huge breasts and no brains, nor women who need a man to define themselves. But a reflection of this reality is rarely mirrored in corporate Hollywood's commerce.

"Science fiction has always been a testing ground for things," explained Catherine.

Fortunately, the '90s has introduced a profusion of strong female characters: Xena, Dana Scully, Captain Janeway, Seven of Nine, Dr. Beverly Crusher and Susan Ivanova have induced a lesbian legion in the science fiction genre. These characters corrode stereotypes on many levels. Foremost, the *STAR TREK* series has always been a forerunner in pushing the envelope. An early episode cast Majel



↑ Michaela as "a sci-fi icon, resulting from female screenwriters to contribute to the genre." R: "Linda Hamilton in *TERMINATOR 2: Operative and control*."

Barrett as Number One, a second in command officer. But, as a safety net (p.e. far prime time), Barrett was demoted to a nurse. A "girlie" role, Barrett, wife of series creator Gene Roddenberry, pushed for assertive females.

Dana Scully and Susan Ivanova are characters driven by logic, not just by emotions and intuition. And, though fully clothed, they qualify as non-traditional sex symbols. Their sex appeal, wielded with a smile instead of a jiggle, is a by-

product of control.

"Almost every dyke I know loves *TERMINATOR 2*," observed Catherine, "—except for the ones who hate blood and guts."

We love to see a woman whose attitude is embodied by her physical strength. I mean, this pretty much explains why Xenomania has swept the lesbian community. Sometimes, to summon this sort of machismo, the heroine has no choice but to forfeit her femininity. Example: Sigourney Weaver in

#### CATHERINE FLYNN, ARTIST

**"Almost every dyke I know loves *TERMINATOR 2*...Sci-fi gives one a place to hope for. It sees women as equals, not just 1 or 2 who are white, male and happen to be in a position of power."**

#### ALIENS.

"If a woman becomes this self-sufficient person, you somehow make yourself unfeminine," noted Catherine. "They almost have to lose their humanity and femininity to become believable heroes."

But sci-fi compensates with a sapphic subtext: classic icons—e.g. the spinster scientist, the Amazon warrior, the outer space sovereign—sustain themselves sans male support. Sometimes, the message is less discreetly delivered. Who could forget when the Dark Queen flirts with the "pretty, pretty" *BABYDOLL* (87)? More recent examples include the episode of *BABYLON 5* where Ivanova is literally in bed with the psychic. And sample one of the many episodes of *XENA*

alien or non-human, then a different kind of relationship is okay, even if it is female/female," said Catherine. "They can have both sex organs, be androgynous or change gender once a year; their relationship becomes acceptable."

"And science fiction gives a place to hope for. We can see women as equals. You get a glimpse of a world where everybody is accepted, not just the one or two who are white, male and happen to be in positions of power."

The equalization of women was especially demonstrative in *ST: THE NEXT GENERATION*. Women lost the gogo hoots and mini-dresses that were bandied in the original *STAR TREK*. Furthermore, the females now function in more substantive positions of power. "Going a place where no man has gone before" was modified to "going a place where no one has gone before."

So what's in the future for a sapphic bond with sci-fi? An openly gay character will surface on one of the *STAR TREK* series. And there will be more lesbian representation at sci-fi conventions. As a guest at last year's Dragon Con, I was pleasantly surprised by the surfeit of lesbian attendance. The buzz was reserved for a T-shirt, illustrated with a photo of Susan Ivanova and the slogan, "Ivanova is god and must be obeyed." Catherine, Debra and I agreed that we'd like to see our literature adapted into movies. But this speculation means nothing unless women tackle positions of producer and director. Once this transpires, we'll see the true flavor of what women and lesbians can bring to the genre. □



where the relationship between the title character and Gabrielle is ambiguously portrayed (debated at length by a lesbian forum in *FP T:88*).

Why has science fiction been in the forefront of depicting sapphic relationships? Because it translates so-called anarchic lifestyles (i.e. non-heterosexual) into something palatable for the public. "If a character is



"Another p.v. pose, of  
Tara Perle and I  
from *TITANIC 2000*.  
Transforming into a  
vampire is 'the great  
liberator' for women  
repressing their les-  
bian sexuality. It's  
very cathartic as  
evidenced in the '70s  
Harmer movies."

# Mighty Aphrodite

Perhaps more so than any other cult queen, Phoebe Legere has been vocal about what she does and doesn't like. The star of *TOXIC AVENGER II* and *III*, Legere isn't a fan of *Troma*, the low-budget schlock-meister tenement that landed Legere on the Z-movie map via her role as a poverty row Swamp Thing's squeeze. What's her complaint?

"I don't have an agent, so with *TOXIC AVENGER II* and *III* [the producers] called me," recounts Legere. "I knew *Troma* was a sexploitation company, but I had just gotten shown the door at Sony and there's this 'aint' after you've been dropped. It's like you had your chance and you fucked it up. But the film people lied. They said I'd get five or six songs and I believed them. I knew the only way to get my music to the American people would now be through movies, so I signed a standard release and they—*Troma*—took me and made me a cartoon. They used a person exactly like me: she plays the accordion like me, has the same hair, wears the same clothes. It was very unpleasant and it was a big surprise."

But Legere didn't turn away from films. While pursuing her music career and touring to promote her recent album release, *Last Tango in Bubbleland* (Random), Legere found time to write and star in *THE MARQUIS DE SLIME*, a

## CHARGING OUT OF THE CLOSET, THE COMELY CULT QUEEN IS CAST AS "MARQUIS DE SLIME."

By DIANE ANDERSON MINSHALL



Legere & what's-his-name in *TOXIC AVENGER II*. The diva was underwhelmed with the no-budget film's producers: "The film folks lied & made me a cartoon."

film about a female wrestler with supernatural powers. It drew some serious attention at last year's Cannes Film Festival.

"It played at Cannes and won a prize," recalls Legere casually. "It's going to be on French TV, their equivalent of MTV, but bigger."

What sort of role does she perform?

"I'm a female wrestler with supernatural powers and I run around in this Captain America suit. Well, it's more like *WONDER WOMAN* the way I wear it. The director of *MARQUIS* was a first-time director—very curvaceous, beautiful, a physical Venus de Milo and I knew no one would take her seriously. So, when she wanted to direct the movie, I said 'Yes!'"

But *Time* magazine wasn't so sure about the sexy B-movie bombshell and her attractive director.

"We went around Hollywood and no one gave us the time of day," Legere sighs. "So we translated it into French, and the French government gave us the money to do it. We filmed the whole thing in France. We filmed part of it in the cemetery where Edith Piaf and Jim Morrison are buried. We filmed in the Garden of Virgins, outside Notre Dame, where they used to worship Diana, an old pagan worship site. We illuminated Notre Dame with lights, and the French crew was beautiful and, in France, movies are like rock and roll is to us. It's their primary art form, so the kids would work night and day on it. It was wonderful to see it go



On the lam in France, Loggins returned to New York and auditioned with New Wave band, Menudo. A high school drop-out, she appeared for David Byrne in '81. "I have a man's voice and a woman's voice. It's natural."



"Even while performing live," writes Dave Karger for *Entertainment Weekly*, "Legere takes a break. On stage, she wears campy, skimpily outfits & straps-on an accordion. She even plays with gender, singing *Summertime* solo as a male/female duet."

from in my head to fully developed."

It's the plot though, that might attract some viewers.

The idea is that MARQUIS DE SLIME is channeling Marquis de Sade, who mutilated little girls, she deadpans. "Well, it explores the embodiment of male evil, the cruelty, the objectification of women.

Cerebral, yes, but the rigors of physical training weren't lost on her.

"I had all these wrestling scenes with the female world wrestling champion, and she was 230 pounds. It turns out that wrestlers are very tired, very angry and in great pain. People don't realize that. They think wrestling is fake, but these wrestlers go through a lot. The woman I wrestled accidentally broke her sister's arm the day before we filmed, so there was danger there."

MARQUIS is just one in a string of eclectic movies included on Legere's resume. Her film debut, MONDO NEW YORK, was the catalyst for her cult celebrity

Prior to that, Legere had been an underground figure in New York's music/arts/film scene.

"My parents were mean to me, so I ran away from home," says the actress. "I was hanging out with drag dealers and car thieves, and we got busted by the FBI. I shaved my hair off and flew to France. I was on the lam. After a year I came back to New York."

Upon her return to Manhattan, Legere played keyboard for Monod, a mixed race, mixed gender New

Wave band. Performing with an analog synthesizer, she owned one of the first portable keyboards ("I thought it was revolutionary").

Famed *Harpers Bazaar* photographer Francesco Scavullo personally picked Legere from the band to star in a photo series on jail bait rockers. "He didn't want the other girls," she smiles. No surprise. The leggy Legere later turned her regional fame into Amaretto di Legere, a popular liquor campaign, as well as a nude

Legere dodges explosions and masculinity in yesterday's *TOXIC AVENGER* II. "I wish my [chest] too boss were larger. If I get more radio play, they'll come."



photo spread in *Playboy* magazine. Any regrets?

"No," she says firmly.

No regrets, either, about stringing that *Playboy* frame into spots in *GHOSTBUSTERS II* and *KING OF NEW YORK*. But despite the mainstream roles and the campy crossovers—like director Rose Von Prehn's *TRANSGENDERS OF THE WORLD*, which cast her as a cannibal—Legere is dedicated to her muse.

A high school drop-out who later went to Vassar on a full music scholarship, Legere has been performing for two decades and touring with luminaries such as David Bowie. "I opened for Bowie in '91. He's a superb performer. I'm good friends with [his ex-wife] Angela Bowie. She lives in L.A. now. She put together my costumes for those photos you have, in fact."

On-stage, Legere has been no stranger to controversy. Sometimes described as a provocateur, she wears campy, skimpily outfits and straps on a jumbo accordion. She even plays with gender, singing *Summertime* solo as a male/female duet.

"I have a man's voice and a woman's voice. It's very natural."

Does that kind of gender neutrality, accompanied with her vocal gay activism, mean she's got a huge lesbian following?

"I wish it were larger. I think it's the female drag that keeps me from having more lesbian fans, but if I get radio play they'll come. I'm very up front about who I am. I am metagender, metasexual, not a man or a woman. In fact, my crotch is suspiciously large."

Last year, Legere was photographed as cover woman for the sapphic publication, *Girlfriends*. But lesbian or not, it's her movie role as Claire in *TOXIC AVENGER II* and III that had initially earned her short-term notoriety. ("It has all the elements of award-winning drama—social realism, women in lingerie, pathos, shame, heart-



**"I am very up-front about who I am. I am a meta-gender, metasexual, not a man or a woman. As a matter of fact, my clitoris is suspiciously large."**

break, video games," wrote *Hollywood Reporter* critic Duane Byrge.)

And though the Troma Arena has long since turned stale, Legere has survived the company's antiquity. If anyone remembers the TOXIC AVENGER franchise, it's likely just one indelible image will come to mind. Phoebe Legere, "bedecked in pink panties, knee socks and frilly tops—," notes Byrge.

"Legere radiates throughout, especially during her inspiring accordion rendition of *Amazing Grace* to an understandably stirred church congregation. It's unlikely Legere will receive industry recognition, but one can only conjecture the critical acclaim she would receive from such rousing performance if surrounded by Shirley MacLaine, Sally Field, Dolly Parton, Daryl Hannah and Julia Roberts." Well put. □

It's Legere promoting her CD release, *Lust Tango in Subburbia*. The singer wrote *MAFIA'S DE SUMO*, which scored an award at Cannes.





**T**

## THE BOMBSHELL'S

BY RONALD L. SMITH

The very first femme fatale for many baby boomers, Tina Louise, a former pin-up model, subverted the slapstick of GILLIGAN'S ISLAND (1964-67) just by slipping into a sarong. Kids watched the show for its "comedy" (Bob Denver and Alan Hale Jr. doing schtick); dads tuned-in for Dawn Wells' gains, and for as much of Louise's voluptuous anatomic assets as the costumes—and censors—would allow.

Though groomed as a sexpot, Louise launched a career as a serious actress at the Actors Studio. "I was there the same time Joanne Woodward was," she recounts. "Nobody mentions it

Louise was educated at Miami University, trained at the Neighborhood Playhouse. Groomed as a sexpot (MS), she cut an all-time-it's time For The (Circle Records)—in 1967



# TINA LOUISE

BITTERSWEET MEMORY (HINT: SHE'S NOT GIDDY ABOUT "GILLIGAN").

about me, though." Louise's glamour was prioritized for p.r. appeal, prompting *The Sunday Mirror* to christen her "New York Society's #1 Debutante [1963]." One year later, she was photographed for a full page in *American Weekly*: she struck poses while breakfasting in bed, lounging about her "swank apartment," and going out on the town.

Early stage roles, including *Two's Company* with Bette Davis, leaned on Louise's tempestuous presence. While performing an engagement of *Almanac*, Louise and another chorus girl erupted into a catfight; it seems both were competing for entrance into the leading man's dressing room. Orson Bean, one of the repertory players, recalls, "It was like a scene from a movie." *The Sunday Mirror* reported that the ingenue "went night clubbing, and very seldom with the same man twice." Louise admits, "I had a great time, I was seventeen...a great time."

And then there were the newspaper scandals, introduced when a spurned preppe yielded to his predatory nature and punched Louise in her face. She pressed charges, but the judge shook his head and said, "I understand the feeling of this young man when he saw this beautiful girl with another Roman." Case dismissed.

The November 1956 *Pagant* printed a sultry photo spread of Louise clad in a lace negligee and reclining on a mattress. "But she really wants you to think of her as an actress," insisted one caption. Other torrid photos and compre-

**"They asked to play Ginger in kind of a bitchy way. I was ready to quit because they originally asked me to play her as a Marilyn Monroe-type of character."**



Louise as "Teggie" in *SAFFO, VENEZIA DI LIEBO* (aka *WARRIOR EMPIRESS*). Ella Sommer (left) and Kevin Mathias co-starred. Leonard Maltin described the 1960 award-winning play as "a seamless mixture of fantasy & adventure."

mising positions, which undated the tabloids, induced Lenny Bruce—circa 1966—to develop a one-liner about "those Tina Louise 'hooker' poses."

Louise's "serious" aspirations notwithstanding, the press speculated less on her roles and more on her measurements. *The Sunday Mirror* estimated 36-24-37, *The Sunday News* 38-25-38. *New York Post* guessed 39-24-36, adding that Louise was 5'8 1/2", 135 pounds and wore a size-10 shoe. A surfeit of hot cheesecake and drooling copy cemented her handle as a sex kitten. "I thought it was great fun at the time," Louise says,

though she admits the notoriety eclipsed opportunities to be judged for her dramatic talent.

While some actresses were emoting in Tennessee Williams plays, Louise landed a role as Apollonia Von Climax in the corporate musical, *Let's Abner*. She shared a dressing room with fledgling bombshell Julie Newmar, who had been cast as an Amazonian hillbilly named Stupefyn' Jones. While Newmar humped 'n' grinded for 90 seconds—stopping yodels dead in their tracks with a twist of her hips—Louise was recurrently visible during the show's running time. For

over six hundred performances, Louise played the vixen who tried to seduce Let's Abner out of his virtuous liaison with Daisy Mae.

When the play closed, Louise was determined to ditch the sexpot image. She waxed philosophically with the press, and nobody bought it. Writer James Bacon headlined one story, "Tina Louise (*Whoo!*) Is Going Intellectual." Bacon couldn't get a handle on Louise rapturously quoting Aristotle and Voltaire. He likened her transformation to Marilyn Monroe trading Joe DiMaggio for Arthur Miller. "It would take a psychiatrist to explore the hidden relationship between sex appeal and a thirst for knowledge," wrote Bacon, "but it happens."

Louise related to columnist Earl Wilson that she "likes guys who verbalize, more than guys who physicalize. Men imagine that this Don Juan approach appeals to women, but I really think the route to seduction today is by verbalization rather than physicalization."

Lifting his eyebrows, Wilson replied, "You sound like Amos 'n' Andy."

"It's a surer way to a woman's heart to be interested in what she's thinking, than what she's wearing or not wearing," continued Louise. "For example, how she feels about the coming elections or about planetary problems. You can get tired to the point of tears with this dull, monotonous talk from men about how attractive you are." She also talked about politics and de-

clared her support for Adlai Stevenson.

She also professed a fondness for lifting barbells. "I'm a new woman since I discovered exercise," she told a writer. "I concentrate on exercises from the waist down, since that is the laziest part of a woman's body." *The Journal-American*, hardly cognizant that Louise was foreshadowing Jane Fonda's fitness venue, concluded that the workout was kooky.

Making her movie debut in the rather controversial *GOD'S LITTLE ACRE* (1958), Louise portrayed Griseida, a rustic temptress. "My character only seems sexy because she looks sexy, and maybe feels that way," Louise told scribe Joe Hyams. "But here is a tragic story and one I know too well. Men just can't keep their hands off Griseida because that's the way she affects them. Every time a man sees her, he tries to kiss her and rough her up... Sex is a part of her, but is really not her. I understand this so well, because I don't like men to treat me as I look, either. You don't understand, do you? I'm not one-dimensional at all. If anybody spends any time with me, they learn that. Man, it's rough trying to

Louise was christened New York's #1 Debutante (1953); eleven years later, she was cast in *GILLIGAN'S ISLAND*.



**"Is that all you're gonna talk about? This dumb show? I don't want to talk about it anymore. It's boring me! It's old hat! I'm into today, what's happening now."**



Louise co-starred with Robert Taylor and perennial Disney hunk Gene Porter ("Daisy Crockett") in *THE HANGMAN*, one of those films that she made in 1958.

convince people that I'm really a serious actress."

Preferring to do drama, Louise declined to reprise her Broadway role in *LFL ABNER* (1959), the film adaptation of the play (Stella Stevens, *FF* 48, played *Apollonia* Van Cleeve). During the same year, she also turned down *OPERATION PETTICOAT*, a Blake Edwards comedy starring Cary Grant. "It went on to make millions of dollars," says Louise, "but I turned it down because it was just a lot of sex jokes."

She was subsequently cast in a string of "serious" but mediocre movies, all released in 1959: *THE HANGMAN*, *THE TRAP* and *DAY OF THE OUTLAW* (the latter reunited Louise with her *GOD'S LITTLE ACRE* costar, Robert Ryan). Rationalizing that she acquitted herself as an actress, Louise returned to Broadway for *Fade Out, Fade In*. "Forget the days when I was known as a glamour girl," Louise told reporters. "That sort of thing helps an actress get attention when she's start-

ing out. But those days are over."

Or so she thought.

Louise later landed out on Broadway to sample another medium: "TV SHOW FOR TINA LOUISE," blared *The New York Times*. Louise assumed that the premise would center upon her series character, who was a cataway on an atoll called *GILLIGAN'S ISLAND*.

The original pilot was a bust. The networks were unimpressed with the cast, which included Kit Smythe (cast as "movie star Ginger Grant") and John Gahring ("The Professor") as well as Bob Denver and Alan Hale Jr., who edged out Jerry Van Dyke and Carroll O'Connor as, respectively, Gilligan and Jonas Grumby (aka The Skipper).

The show's survival depended on drawing a mainstream celebrity. Jayne Mansfield was offered the role of Ginger Grant, but she rejected it. Louise—with a decade of stage, screen and scandal behind her—finally replaced Kit Smythe as the breezy movie star.

CBS had persuaded the actress that she was playing the show's pivotal character. "Oh yeah, they kind of sold it to me that way," she says with a less-than-convincing laugh.

Upon shooting the series, Louise grieved over the series' physical, juvenile humor. When a *TV Guide* writer visited the *GILLIGAN'S ISLAND* set, the actress admitted, "I was ashamed when I saw the first show, it's like a cartoon. You're not acting, at least not the way I studied it. I wouldn't watch it if I wasn't on it...I don't feel fulfilled doing these shows. Most are not inventive."

The *TV Guide* staffer promptly enlightened the producer of the series, Sherwood Schwartz, to Louise's candid commentary. "I dare say Miss Louise will always feel unfulfilled," Schwartz cracked. "She's an integral part of a major hit. What else does an actress want? I don't know what would make her happy. It seems to me that she's not a very happy person. I don't thoroughly understand her."

Louise swiveled and cooed through 98 episodes, affectionately lampooning Marilyn Monroe's paradoxical demeanor (i.e. naivets and exhibitionism). "I was a great fan of Marilyn's," Louise acknowledges. "I knew the quality she had, and how to play it so it would work. Originally, they had wanted me to play Ginger in a kind of bitchy way and I really refused. In fact, I was ready to quit my job because I had been asked if I could play a Marilyn Monroe/Julie Ball-type character and I'd said, 'Yes!' I knew that I was right and (CBS president) James Aubrey agreed with me, and he fired the director."

When I spoke with Dawn Wells ("Mary Ann Summers") a few years ago, she recounted, "There were [little] problems initially with Tina, but that was all kind of worked out within the first year. It really was family."

Series aficionados suspect that Ginger's preferred "desert island" mate would have been Russell Johnson's Professor. "Oh sure! Oh sure!" exclaims Louise. "Absolutely, absolutely! All beautiful women like intelligent, usually charismatic men. Had he launched us into space and got us off that island, that would have been charisma (giggles)."

It was no laughing matter for Louise to spend long days at the studio with little to do but drop double entendres and gyrate as her role was incrementally shrinking. Ginger Grant was written-in to sweeten Nielsen ratings. Boys requested Louise's autographed photos: girls were fascinated by her Barbie Doll wardrobe. But when I address Louise about Ginger's crossover appeal, she snaps back with, "Is that all you're gonna talk about? This dumb show?"

Okay, I suspect my queries about the cult series are straining somebody's patience. "I don't really want to talk about it, anymore. It's boring me!" sniffs Louise. "I'm so into today, and what's happening now! That's so old hat, and to think it's being perpetrated and being put out there again is so boring. I don't have anything against it. I mean, I'm proud of the success of GILLIGAN'S ISLAND [pauses]. I think it's very charming...amusing. But I certainly don't want to talk too much about it. It's something I did so long ago."

That fan mail that she still tallies, as a result of the series' global syndication, seems a left-handed compliment. Describing the letters as "nice," Louise postulates that she and Bob Denver "played the most outstanding characters that the audience identified with." Nevertheless, it's obvious that she gauges her GILLIGAN'S ISLAND association as only slightly less embarrassing than being identified in a police lineup.

After the series was canceled, Louise tried to cast away its existence. She



Her most memorable role: Louise performing as the impetuous Griselda in GGG'S LITTLE ACME (1956). "My character only seems sexy because she looks sexy, and maybe lives that way. But there is a tragic story and one I know too well."

omitted GILLIGAN'S ISLAND from her resume as well as the 1969 *Players Guide*. And her bane is entirely heretofore of the show: Louise hasn't even taped a single episode. "I certainly won't" she exclaims. "I don't have even one cassette. I was the happiest person in the world when that show ended! I was just thrilled. I did not wish to do that show

anymore. I didn't want to do it because I wanted to get on to other things.

"I turned down a lot of comedy for about ten years. I wouldn't really touch it after the series. I did one movie of the week, *THE DAY THE WOMEN GOT EVEN* (1960); that one was very charming, but I really stayed away from comedy."

She reunited with hemb-

shell Elke Sommer (*FF* 7:15) for *THE WRECKING CREW* (1969), a lame spy spoof that finally drew the curtain on Dean Martin's "Matt Helm" franchise. (Note: Louise and the scorchy Sommer had previously worked together, nine years earlier, in a spear 'n' sandal saga called *SAFFO, VENERE DI LESBO*; the film was released domesti-

cally as *THE WARRIOR EMPRESS*. Louise made three equally unmemorable films in 1969: *THE HAPPY ENDING*, *THE GOOD GUYS AND THE BAD GUYS* and *HOW TO COMMIT MARRIAGE*. Her own 1966 marriage to Les Crane was brief; they separated in 1970, just before the birth of their daughter, Cagney.

During the '70s, Louise surrendered to her maternal instincts. "I wouldn't say my daughter has replaced my husband," she explained to a reporter, "but I've found that my love for my daughter is the most total love you can experience in your life. I'm happy to wake up every morning and be with this wonderful little person." These days however, Louise guards her privacy, evading anything that she interprets as a personal question.

The actress remained active throughout the decade. She shot a genre classic, *THE STEPPED WIVES* (1975), played "Julie Grey" on a single season of *DALLAS* (1978-79) and pitched products on TV commercials ("You can make a lot more money in one day than in a TV series"). She was also cast in no less than seven made-for-TV movies, including *LOOK WHAT'S HAPPENED TO ROSEMARY'S BABY*, *DEATH SCREAM* and one of her personal favorites, *FRIENDSHIP, SECRETS AND LIES*. Risque footage, tailored for the European market, was added to ABC's women-in-prison movie, *NIGHTMARE IN BATHAM COUNTY* (1976). Louise, who researched her role as a sadistic guard, recalls a "flawed" penal colony: "The women in there were not allowed to use their time to learn—for example, not allowed to learn accounting or how to operate a computer. Men were being rehabilitated and given useful things to do, but not the women. I read in *The New York Times* this morning about a woman who has been trying to rise in the hierarchy of a bank. She couldn't break through.

**"That film was terrible, it should have been called HAD TO WORK. You people out there don't seem to realize that actors have families to support. It's a business."**



Louise in *GOD'S LITTLE ACRE*. "Men can't keep their hands off Gracie because that's the way she affects them. Sex is a part of her, but is not really her."

You know, a lot of life is controlled by men and I think there should be more women everywhere—in politics, banks, everywhere a woman wants to go. Little by little it's happening, judging by the nose that's being made."

But the ghost of Ginger Grant loomed again in 1978: a TV movie, *RESCUE FROM GILLIGAN'S ISLAND*, reunited the entire cast of the TV sitcom. Well, almost the entire cast: Louise insisted on "too much money" and was replaced by Judith Baldwin. (Upon losing the Ginger role to Baldwin, Cassandra Peterson promptly developed her signature "Elvira" alter ego). "I don't know how Tina can think one two-hour movie can tarnish her image," Bob Denver related to a journalist. "After all, *GILLIGAN'S ISLAND* is showing five times a day everywhere in the country." The movie, broadcast in two installments, trounced the competition: its huge success spawned two more TV movies, *CASTAWAYS ON*

*GILLIGAN'S ISLAND* ('79, Baldwin reprised the Ginger Grant role) and *HARLEM GLOBETROTTERS ON GILLIGAN'S ISLAND* ('81, Constance Forslund was heir to the part of the eccentric but sweet movie star). "We understood and knew where Tina was coming from," says Dawn Wells. "We really weren't surprised that she did not do the movies."

Nevertheless, reminded of the 1990 demise of the sitcom's second banana, Alan Hale, Jr., Louise expresses her regret: "He had great warmth, a great smile. He was the original Santa Claus."

Movie roles dwindled, leaving Louise no choice but to accept *EVILS OF THE NIGHT* (1985); it's a film she'd prefer to forget, even though it reunited her with *Li'l Abner*'s Julie Newmar. The troubled B-production wrapped with the story still incomplete. A subplot was contrived to pad the running time, guaranteeing a direct-to-video sale. "It was terrible," sighs Louise. "That should have been

called *HAD TO WORK*. I mean, you people out there don't seem to realize that actors have families to support. It's a business. It's not like you do what you want every single second! There's only so much work out there." She also dismisses 1987's *AFTER ALL THESE YEARS* ("Yeah, yeah. There's nothing in that. They hatched that up").

She would much prefer to talk about *MILAFIA*, an obscure film that debuted in 1987. "It's alternately *THE POOL* and was directed by Luis Ara. It's quite glamorous and it's also very emotional, the perfect vehicle for me. I like to do feature films because I don't like being locked up in a series. I don't like to work every day. It's not my personality. I don't like to have to do something the same every single day."

But she played a recurrent role in the syndicated soap, *RITUALS* (1984-85), and finally reunited with the surviving *GILLIGAN'S ISLAND* coterie—Bob Denver, Dawn Wells, Russell Johnson—in a *ROSEANNE* episode titled *Sherwood Schwartz: A Loving Tribute* (5/24/93).

These days, Louise keeps herself in shape with an exercise regimen. "I like to create energy. I like to work out early in the day and begin creating that energy. I work out for an hour to the Jane Fonda tape at home. I'm not an outside girl—I'm an inside girl. Staying out of the sun is mandatory! With my exercises, I work out at my own speed. I'll press the pause button now and then, but I get through it! Exercise is very important. So is sleep. You've got to get enough sleep. Also, you really have to take care of your skin."

After morning exercises and a shower, Louise fills the sink with ice cubes and turns the tub faucet to hot. "I splash my face with the ice water, and alternate with hot water from the bathtub. It's very good for waking up the skin. I do it

seventy times. Heat contracts the skin. It's great if there's any swelling around the eyes. Of course, what you put into your body is as important. You should eat the right foods."

And her recipe for mental health? "What you think—oh, that is very important! I believe in the power of the mind. For instance, if you have a negative thought, a lot of people will spend hours thinking about it when it's really so simple to immediately direct the mind to positive energy. Your day is very much affected by what you allow yourself to digest mentally. If somebody says something bad to you, how long are you going to think about it? A week? Three months? A year? My theory is you're not going to think about it at all, put in another thought, and repeat that thought over, until you're not thinking of the negative thought."

Former "sex symbols" like Raquel Welch and Farrah Fawcett have earned critical praise by attempting physically unflattering roles. Louise, however, doesn't believe she's obligated to forsake glamour to be taken seriously: "I can look as plain as anybody! It's very, very easy to look plain! An actress can look any way she wants to. But I think it's fun to wear beautiful clothes, and to be attractive and to be emotional. You know, like the early Katharine Hepburn films.



Louise poses for '60s photos. The *Sunday Mirror* then noted that the starlet "went nightclubbing and very sedate with the same man twice." Later in the decade, she was offered a plump role in *OPERATION PETTICOAT*. "It went on to make millions," says Louise. "I turned it down 'cause it was a lot of sex jokes."

She's my idol. I really love her."

Dawn Wells, Louise's GILLIGAN'S ISLAND sidekick, has organized a lucrative business as a clothes designer. Louise is operating her own cottage industry, creating "animal print parasols" as protection against solar exposure. She's also the author of *Sunday* (Golden Books) which documents her childhood. Her father passed away just a few months before the book's publication date, a devastating loss for Louise, who finds solace in The Bible. Her favorite verse is from 1 Corinthians 13:4-7. "Love is not jealous or boastful...Love is not irritable, and it keeps no record of when it has been wronged. It is never glad about injustice but rejoices whenever truth wins out. Love never loses faith, it's always hopeful and endures through every circumstance."

Louise is still searching for a TV series that focuses upon "contemporary dramas, stories about the relationship between the sexes, the interaction between men and women." Asked if she would like a dangerous role—say, Alex in *FATAL ATTRACTION*—she says, "I won't mention a role that's already been done. I'm too original for that. I want to create my own."

She envisions a future way beyond her nagging and somehow cynical three-hour tour. □



# Venesa Talor Meets Jerry Springer

THE UNTOLD STORY BEHIND THE UNLIKELY "TABLOID COUPLE": IT ALL BEGAN AT VSDA'S ANNUAL CAUCUS OF PULCHRITUDE & PORN.

By Ari Bass

*It's just a heathen foam  
I hear only evil as my  
tongue is tightened  
I used to be God-fearing  
Now I'm so frightened*

—Elvis Costello

Copyright Plangent Visions

Eight-thirty in the A.M.  
and the phone rings. It's the  
FF editor blathering  
on about the 17th An-



nual

Video Software Dealers  
Association (VSDA) Con-  
vention in Las Vegas, Neva-  
da. "You should go," he says.  
"It could make for another  
great article." Readers of my  
terrifying travelogue of last  
year, VSDA Las Vegas (FF  
8-8), would no doubt quake  
at this prospect, but still I  
agreed to do it. Why? Be-  
cause my editor begged me



"My primary function at the VSDA was to sign autographs & plug my movie," says Venesa Talor (5). "I had never idea that I'd hit it off with Jerry Springer (8)."

Hey, I care. Sue me.

To these eyes, a Vegas  
trade show is just another  
noon nightmare of sales-  
men, software, slot ma-  
chines and spermatobibu-  
lus adult film starlets. But  
for distributors and retail-  
ers from all corners of the  
fruits plain, many urgent  
questions are answered:  
What is the new, hot tech-  
nology around the corner,  
and what will it do for my  
business? What will the  
video market be like in the  
coming year? Just how  
much will my penis shrink  
on crystal meth? Unfortu-  
nately, all the answers are  
depressing. But once again,  
as your humble servant, al-  
low me to bear witness.

This was the deadest  
trade show I've ever attend-  
ed. It was a truly surreal  
experience, right from the  
group of perka-clad Christ-  
mas carolers who sang to  
arriving attendees out in  
the Las Vegas heat. Then  
there was the controversy  
sparked by a new organiza-  
tion, the Independent Video  
Retailers Group, which re-  
sponed off 900 attendees on  
day one to a rally at the Ry-  
biers to protest unfair pric-  
ing deals between the major  
retail chains and the Holly-  
wood studios. The VSDA  
claims an attendance of  
10,000, which is 2,000 less  
than last year, but many at-





Tolson: "I'm in a musical showcase called Verena Tolson Presents 'A Naked Girl.' It's about the trials of a Hollywood starlet. I wrote the songs, including 'Who Do I Have to Bleed? We open live in L.A.'"



tendees would debate even that total. The video business is not a happy place.

"Well, that's all fine and dandy," you say, but what of my extracurricular adventures in Sin City? As usual, my guide for all things lascivious was my porn star friend, the incomparable Caressa Savage.

Now, the last time we were in Vegas and I allowed Caressa into my car, her antics managed to get us pulled over by the authorities twice within five minutes. This time, I made an even greater mistake: I let her drive. Imagine the horror, if you would, of watching helplessly as your driver screeches out into traffic on Las Vegas Boulevard (The Strip) and, laughing hysterically, shoots across three lanes while Marilyn Manson is screaming from the car speakers. She pulls a U-turn in front of a speeding bus while checking out her makeup in the mirror, and then, over the din, shouts, "Wahoo, wahoo! Let me tell you, I don't know what kind of fucked-up drugs my mother was on when she was pregnant, but I'm a psycho! Wooo, wooo! Enjoying the drive?"

Somehow, I made it over to the convention alive. I found my favorite young actress, Alanna Ubach of *THE BRADY BUNCH MOVIE* and *FREEWAY*, promoting *CLOCKWATCHERS*. Also found my favorite nude model, Nikki Nova, signing for *Hot Body Video*. Also there was Janet Leigh, promoting the newly-restored *TOUCH OF EVIL*, and nearby, in a booth constructed to resemble his TV show set, was Jerry Springer promoting his *TOO HOT FOR TV* videos. More on him later.

I ventured into the adult section, which was equally vacuous, and spotted once again, off-again porn star Lexus (currently off-again

Take actress another pose for *Dante Falco*: "Along with my *Naked Girl* muse, which I'll perform this summer, I also wrapped *BLOOD DOLLS* for Fox Moon. It's a sexy, sci-fi thriller."

and hosting a show for Playboy TV), a descendant of the Wright Brothers (!), who was bragging about her weekend with Stephen Dorff, aka the Malcolm McDowell of the '90s. Nearby, signing photographs, was lovely Taylor St. Claire, aka Kimberly Knight of VIRTUAL DESIRES and VIRTUAL ENCOUNTERS, who made the seamless transition to hardcore films. Her rationale: "Everyone already thought I was doing them, so why not?"

Back out in the main hall, it was all more of the same people standing in line to get an autograph from a B-movie action star. But then I experienced the most pleasant surprise of the year: signing at the Full Moon booth was my dear friend, Venessa Talar. As the star of Surrender Cinema's FEMALIEN franchise, Venessa plays a voluptuous vixen from outer space who explores earthly vice. The films have tallied enough revenue to prompt a Femalien doll, currently in development by the artisans who produced the Puppet Master action figures. At any rate, much has been written about Venessa in the pages of this magazine, but none of it has done her justice. Here's my humble attempt.

Venessa must surely rank as one of the prettiest creatures on Planet Earth, living proof of Jerry Lee Lewis' immortal quote, "If God made anything better than a woman, he kept it for himself." If Jacqueline Lovell is the Cheryl "Rainbeaux" Smith of the 1990s, then Venessa Talar is surely this decade's Candice Rialson.

Specifically, Venessa is HOLLYWOOD BOULEVARD's "Candy." She wanders through our mortal world, whimsically and Mago-like, impervious to the disasters and wonders of which she is always at the center. She witnesses what the rest of us can never see, for deliberate observers afflict their environment. Venessa slips grace-

## JERRY SPRINGER

**"You can't stop anything that people want to write about you. I've seen stories in the tabloids with paragraph-long quotes from me, and I've never given interviews to any of those people."**



Startled & ex-shocked? porn model Anna Nicole Smith. (Note this article's writer, "Big, blonde & busty" are the words that best describe her "VSDA" appearance.")

fully through any atmosphere, in between the molecules, it seems, indifferent to the cosmos.

Words like flighty are not only inaccurate, they miss the point entirely. Venessa simply exists in an altogether different universe than you or I. She cannot be understood through use of any logical construct. She can't be understood by an analytical mind. She embodies otherworld quicksilver; in a word, magic.

Full Moon had hooked Venessa on an early flight out of Vegas. I convinced her to change it to the last possible flight because, I told her, we had some parties to attend together. Oh happy day! We grabbed a shuttle to the Hilton, where Rhino Home Video was having a little soiree, and immediately noticed signs pointing the way toward Roger Corman's Concorde/New Horizons LEAPING LEPRECHAUN party. I hadn't been formally invited, but no matter. When the doorman asked for my invitation, I simply glanced over at Venessa—

and we were in. Lesson number one: guest lists are for losers. A girl like Venessa is the key to any door.

After gorging ourselves on Roger's feast to the sounds of Electric-Celtic music, we made our way to the more intimate Rhino reception (which, in place of doormen, had an eerie Liberace impersonator greeting visitors). I can honestly say that when I entered the room with Venessa on my arm, I suddenly understood the line in *Backward Gita* that J. Robert Oppenheimer often liked to quote: "Behold! I am become Death, Destroyer of Worlds." Venessa immediately ran up to a guy when she thought was director Jim Wynorski and gave him a big hug, but the recipient of the embrace turned out to be Arny Scherz, head of Rhino Video, who was nevertheless pleased with the gesture (to be fair, he is a ringer for Wynorski). Virtually every guy in the room had his picture taken with Venessa, including comedian Richard Lewis, whom she didn't re-

cognize ("What do you do for a living?" queried Venessa. "I'm a fashion designer," quipped Lewis). We then set off for a much cooler party destination—a gathering in Jerry Springer's luxurious two-level digs at Caesar's Palace.

Now, Springer knows how to throw a party. The booze flowed freely, and there was even a box of Havana cigars left out for anyone who wished to indulge. I grabbed a handful. I also called my photographer, Chris Dempsey, on his cell phone and told him the suite number. He arrived 30 minutes later—without his camera (he had been gambling when I called). This would turn out to be a fatal mistake.

The party also had a pianist entertaining the guests. Apparently no one had told him the suite had its own baby grand, so he brought an electronic piano. Naturally, I set down at the ivories to dust with him on Frank Sinatra's greatest hits, and then Jerry Springer made his entrance.

Let me tell you, regardless of what you may think of his show, Springer is a great guy and an extremely gracious host. Sure he used to be a politician (until he

"VSDA guest & nude model Summer Leigh (FEMALIEN) typed her induction into the Hot Body Hall of Fame."



lost his job for paying a hooker by check), and sure he makes his living handling people but he was very kind to me, nevertheless. Of course, it helped that he was immediately and totally enthralled with my guest, Vanessa. He would not let her out of his sight.

Springer dodged my inquiry about his most recent tabloid scandal, which involved an affair with XXX-star Kendra Jade, star of *TOO HOT FOR PORN*. "It's nonsense," he replied. "But you can't stop anything that people want to write about you. I've seen stories in the tabloids with paragraph-long quotes from me, and I've never given interviews to any of these people." Last May, intimate photos had emerged clearly showing Springer in Jade's hotel room. But I decided to leave it at that—this was his party, after all. Remember that, at this time, Springer was trying to rehabilitate his image, and had eliminated all physical violence from his show. (Incidentally, a week after the convention, as the July ratings period began, the smack was back on his show. Ah, art versus commerce.)

But Springer forever won me over when, while the po-

"A new VSDA signing by Jenna 'No Show' Jameson. The X-factor has lately blown off all personal appearances."



## CARESSA SAVAGE AT THE WHEEL

**"Whahoo! Whahoo! Let me tell you, I don't know what kind of fucked-up drugs my mother was on when she was pregnant—but I am psycho! Woo, woo! Enjoying the drive?"**



"Adult film star, Houston, is one of my favorite ladies," notes Art Basso. "Months after her VSDA gig, we shared Christmas dinner together. She's a terrific cook."

anist was on a break and I was noodling around with *Over the Rainbow*, he told me, "You know who does a fantastic version of *Over the Rainbow*? Jerry Lee Lewis. Sometimes, if I'm driving around and I'm feeling melancholy, I'll put that on and it can bring me to tears." Now that's cool.

Soon, Jerry instructed his bodyguards that the party was over, that the guests should be asked to leave, and that he would be taking the limo to the Playboy party at the Wet and Wild amusement park. He then invited Vanessa to join him and very suavely told me and Dempsey, "Oh, and I want you to come, too. Please." It didn't take much arm-twisting. Dempsey rode in limo #2, but I got a seat in Springer's vehicle. The passenger line-up bears reporting. Springer and his new innamurata, his bodyguards Steve and Todd, their two dates, myself and, sitting next to me, another old friend, Shelley Michelle—the world's most famous body double, herself

We arrived at the amusement park and were immediately herded past the rabble (including some unlucky friends, to whom I waved) and into the VIP area, where a swarm of silver bikini-clad Playmates greeted us and twirled hula hoops for our amusement. I smoked a fine stogie and chatted up Shae Marks while Jerry had a heart to heart with Vanessa. Finally, someone showed up with a camera, and asked me to photograph her with Jerry. I agreed on the condition that she take a shot of Vanessa and me with Jerry, and send the photo directly to me. Good news you say? I neglected to mention that the camera belonged to a Playmate, Miss August, the aptly named Angela Little. She took the picture as I asked, but I just knew I'd never see that photo. Hell, she probably lost her camera in the water on the ship n' slide later that night. I raised my fist into the air and cursed the heavens for my fate.

After Jerry and Vanessa had made a dinner date for

that coming Monday (he had told her about his movie, *RINGMASTER*, and indicated that he wanted to have a "relationship" with her), we all drove back to Caesar's Palace and said our farewells to Mr. Springer and crew. I then escorted Vanessa to the airport and laxed back to my hotel to transcribe the night's events. When I reached my suite, I found porno girls playing in my jacuzzi. I love Vegas. You can smoke and drink in the elevators and you can find porn stars in your jacuzzi.

My favorite guest of the show had to be Anna Nicole Smith, who stumbled to her booth 40 minutes late and, apparently, drunk off her (smaller but still considerable) ass. Fans took photos with her and tried engaging her in small talk, to which she just smiled and muttered incoherently. I also hooked up with my buddy (and former *FF* scribe) Gary Garfinkel, and got his dad an autographed photo of another friend of mine, adult film star Houston (who also doubled for Pamela Anderson in *NAKED SOULS*). On the way out, we chatted to Ashley Gere, aka Kimberly Peltan, who has returned to hardcore in a big way by signing with producer/director Rob Black, the genius behind titles like *RAP/HIT* *IN THE CRAPPER/HIT* *HER IN THE SHITTER*.

Saturday night was awards night, where the VSDA presented Matt LeBlanc with the video Newcomer Award, TITANIC's Gloria Stuart with the Legend Award, and the great Heather Graham with its Rising Star trophy. I didn't bother to attend the show. I played some blackjack and won enough to settle in quite comfortably at the bar where, as the song says, I was "Drawn to the neon lights, tortured by the truth."

As it was at last year's VSDA convention, the center of porno operations and intelligence was located at the Hotel Rio's large circular Ipanema bar, where the

continued on page 11



Direct-to-video  
diva Vanessa Taylor  
(FEMALINER I & II):  
"Once I became  
established in the  
musical medium,  
I'd give Jerry  
Springer credit on  
my CD. He's the  
only one who'll  
understand that."

# TRACY SCOGGINS *BABYLON 5 BABE*

FORMERLY BAD AND BIKINI-CLAD, THE FORMER SEX KITTEN HAS REFORMED INTO THE SCI-FI GENRE'S PREMIER ROLE MODEL.

By FLORENCE FALLON

Even the high-necked, utilitarian military uniform she wears as Captain Elizabeth Lochley on TNT's *BABYLON 5* can't conceal the beauty—or talent—that has prompted Tracy Scoggins' small screen longevity over the past 15 years. The assertive, disciplined Lochley has also given Scoggins the opportunity to remove herself from another round of hatches or victims with hearts-of-gold. Sample Monica in *THE COLBYs*, gossip columnist Cat in *LOIS & CLARK*, and J.R. Ewing's lover in the *DALLAS* television movies. These roles have wrought a devoted fandom who are elated that Captain Lochley has dropped any pretense of camp n' tramp from the actress' past.

A fifth-generation Texan, and the athletic daughter of two attorneys, Scoggins participated in gymnastics and diving in high school, later majoring in physical education and speech communications at Southwest Texas State University. While still in college, she was introduced to John Casablancas, president of the Elite Modeling



Tracy Scoggins as *BABYLON 5*'s Capt. Lochley ("Not afraid of a good fight"). *LOIS AND CLARK's* Cat ("I tried making her cat-fike in the way she believed.")

Agency, who quickly signed her to a contract. Though she tallied three years of college education, Scoggins had adieu to her classmates and prospered as a successful model both in the U.S. and Europe. "I always did a lot of swim-suits and body-oriented fashions for magazines, print and catalogues," recounts Scoggins. "Catalogue work is a great part of a model's income. The glory things are the magazine layouts, the editorial, but the bread and butter is the catalogues." During her tenure, she found the spare time to join an all-girl rock band in France.

Sometime during the early '80s, she abandoned her modeling career to test her dramatic skills. "I think roles for women are improving in film," notes Scoggins. "But I didn't want to sit back and wait for them to improve." Adhering to her acting lessons in New York, she landed TV commercials and made her screen debut in *TWIRL* ('81), a TV movie starring Heather Locklear. Two years later, Scoggins was cast in a recurrent role on *THE RENEGADES*, a short-lived TV series that co-starred Patrick Swayze. Perpetually bikini-clad in *HAWAIIAN HEAT*



(84), an ABC cops n' robbers series that tanked after four months, Scoggins was cast as Monica Colby during the '85 season of *DYNASTY*. She reprised the role on another soap, *THE COLBYS*. "I was the sweet sister of Joan Caulfield, the loving daughter of Chelton Heston, the reliable niece of Barbara Stanwyck," says Scoggins. "I was just the opposite of the Joan Collins character." Two seasons later, the show was cancelled.

Scoggins subsequently surfaced on TV dramas, including *BURKE'S LAW* and *THE COMMISH*; in addition to her guest appearances, she was cast in a myriad of B-films. "Among them were erotic thrillers," shrugs the actress. "I usually played the role of 'the other woman' as opposed to the suffering wife. I was the bad guy. I liked it because I try to be nice in real life, so it was fun to play something

**"The praise of sci-fi fans matters because," says Scoggins, "the one thing obvious among people interested in *BABYLON 5*, is the intelligence level is above average."**



Tracy Scoggins poses as Tim Heidecker's Dean Cain as *LOIS AND CLARK*. "My character wore such minimalist stuff on the show" (L) Going Italian in *L.A. HEAT*



like that." I cite titles from her past and Scoggins unflinchingly abridges each film's history.

**TOY SOLDIERS:** "It was so humid [in the Mexican jungle] and bugs were all over the place. Although it wasn't an exploitation film, I must admit my shorts were very short." **WATCHERS II:** "I played an animal behaviorist

in that sci-fi film. A dog and I are supposed to be uncommonly bonded, but, in real life, the dog hated me. They had to put Alpo on my face for him to lick my cheek." **ALIEN INTRUDER:** "I had a hell on that film. I play this alien who is the epitome of evil. She hores people into deep space and destroys them. At the end, you find out she's just an

asshole. It's actually very witty." **DEMONIC TOYS:** "It was fun for me. I played the part of a very strong woman. I'm bulletproof there." Okay, so what about the latter film's sequel, *DOLLMAN VS. THE DEMONIC TOYS*? "I really don't know why that movie was made, to tell you the truth."

*The Sicilian Bachelor of-*

freed Scoggins an opportunity to try her hand at stage acting: "I love theatre and that was the first play that I did in California. I played this woman who you think is very continental, very northern Italian, but, at the end of the show, it turns out I'm just this tramp from Sicily. It was supposed to run for six weeks [at the Tiffany Theatre] and it ran for six months." Her performance bagged Scoggins the *Daily News* Marquis Award for Best Actress in a Comedy.

Developing a franchise, Scoggins served as executive producer of two instructional exercise videos, *TOUGH STUFF* and *MIND YOUR BODY*. "I've always been athletic, and working out is definitely part of my life," says Scoggins. "It's more part of my fun-ity than vanity." But she demonstrated common sense, self-defense techniques which require no special skills: *IN RAPE IS NOT AN OPTION*, an ABC home video that Scoggins co-hosted with Bev Smith.

In 1993, Scoggins—cast as *Daily Planet* columnist Catherine "Cat" Grant—joined the ensemble of ABC's *LOIS AND CLARK: THE NEW ADVENTURES OF SUPERMAN*: "I remember when I read for the network executives at Warner Bros. studios. I phoned my manager from my car as I was leaving the parking lot and said to her, 'Please, please don't even call over to [Warner Bros.] for feedback. I want them to forget that they ever saw me, so maybe I'll be able to work for them and ABC-TV again.' My manager said to me, 'Tracy, can you hold on? Warner Bros. is on the other line. You got the job!' I was stunned."

"I don't know if the viewers noticed it, but I really tried to make my character out-like in the way she behaved. For example, if there is a scene in an office where everyone is either sitting in a chair or standing, I'd perch on a rail or a window sill the same way in which a cat always finds higher ground, so it can look down



and observe. There's one particular scene where Cat was standing really close to Superman for the first time and I had her lean over and sniff him. So these are just some of the little things I did that probably nobody, but me and other cat fanatics, would appreciate."

Seaginné insists that the *Man of Steel* episode aptly summarized her character. "In this story, a heat wave hits Metropolis and everyone is wearing shorts and tank tops to work. Cat comes in wearing a bikini. She already wore such minimalist stuff on the show, so where do you go from there? It was always a 'heat wave' in her office. I found it so interesting to play a character who is intelligent and talented as far as her journalism goes, but a complete non-feminist when it comes to almost everything else, including her fashion choices."

Unfortunately, this Cat had less than nine lives. The producers revamped the show after the first season and, consequently, Seaginné's scene-stealing bombshell was cut from the cast. She rebounded by playing con artist Amanda Carpenter in the TNT miniseries, *LONE*

Seaginné, a former swimsuit model, donned bikinis for her recurrent role in the *HAWAIIAN HEAT* series (1984) and its episode of *LES AND CLAY*.



**SOME DOVE: THE OUTLAW YEARS.** Other projects included a pilot for a busted sci-fi series, *GALAXY BEAT*, and the "Destiny" episode of *STAR TREK: DS9* (2/11/95). She rejuvenated the *HIGHLANDER* series, during the 1996/97 season, with a recurrent role as Cassandra, the Witch of Doon Woods. "I think we saw her frailties as time passed," notes Scoggins. "While that character seemed to be good and strong and kind, there was this sense that maybe she was getting a little bit tired of having been



Scoggins reads the transition from *babe* (3) to *BABYLON 5*'s Capt. Lochley (4, w/ Mike Parlan & Bruce Boxleitner). "She has integrity in her mind, is not about promotions and self-aggrandizement. It's about doing the right thing."

around for so many centuries. I think her heart had taken quite a few piercings and, after all that time, it was pretty scarred."

Polarizing herself—by light years!—from vivacious Cat, Scoggins joined *BABYLON 5* for its final season as Captain Elizabeth Lochley (according to rumor, she declined the title role in Roger Corman's *BLACK SCORPION* series to replace Claudia Christian, who had played Deputy Commander Susan Ivanova on the sci-fi series). A green light from Warner Bros., to shoot an additional season, had been in doubt, but cable station TNT agreed not only to pick-up the series for its fifth year, but to broadcast

episodes from the first four seasons—and four TV movie spin-offs—thus helping new fans catch-up with the intricate storyline. Scoggins recalls the genesis of her heroine: "As Joe [Straczynski, creator of *BABYLON 5*] has said many times, it wasn't really me trying to be like [Ivanova]—it's a new character. As an artist, as an actor, I didn't really have time to think about anything except my job. I felt my responsibility was to create this character, and I've enjoyed interpreting her."

Scoggins had only a few days to report to the set of *BABYLON 5* after she was officially cast as Lochley. "Everyone was so happy about getting the fifth season,

and getting the opportunity to be seen by many more people on TNT," gushes Scoggins. "It has been a very good experience. It's sort of removed from the Hollywood scene and it's a nice family atmosphere. The pride everyone in the cast and crew has in the show is apparent from top to bottom, and they went out of their way to make me feel welcome. There was a ton of dialogue to master but the quality of the writing is what drew me to the show, and I've been very pleased with the way that quality has continued on and on in the scenes I did in the later shows."

In "No Consequences," the fifth season's opening

episode, Lochley arrived to take command of the space station. She had been hand-picked for the job by John Sheridan (Bruce Boxleitner), *BABYLON 5*'s former commander, now president of the Interstellar Alliance. "I really wanted this role," enthuses Scoggins. "I've had a real take-it-or-leave-it attitude with a lot of things in my career but this was not one of them." While developing her apprenticeship with the series, Scoggins told *Sci Fi Entertainment*, "The [Alliance vs. Shadows] war is over, but [Lochley's] not readily welcomed. She didn't play on the right team, so there's a lot of suspicion and a lot of reluctance to welcome her because of her past military experience. I think the hardest scene for me was my first time in a command situation—to find that command voice, to sound authoritative without squeaking. You walk a fine line."

Captain Lochley is the consummate military officer: loyal, disciplined, efficient, dedicated. But underneath the spit and polish beats a sympathetic heart and a sharp sense of humor. "What I like about Lochley is that she has the capacity for using diplomacy in situations that call for it," explains Scoggins. "But if that doesn't work she's just as capable of saying, 'Attack!' She's not afraid of a good fight and is equally comfortable with words or warfare. She has a lot of integrity, too. It truly matters to her to try to take the correct path. I believe that, in her mind, it's not about self-aggrandizement and getting promotions, it's about doing the right thing."

Scoggins had also reinforced that interpretation to a *Starlog* staffer: "Lochley is

a career military woman. Based on conversations I had with Joe Straczynski, she's probably from a career military family. I know for certain that her father is, and it probably goes deeper than that. Lochley is very disciplined. She's very good with diplomacy, but, when that fails, she's also very good at firing up the weapons to make her point. She's more disciplined and by the book than I am. That's a good thing to play. I'm getting to play out somebody else's experience and reactions to things. Maybe I can even learn something from her. I'll think, 'Well, that worked for her, maybe I should try it more often.' She added, 'What Lochley misses most about Earth is the outdoors. So all of the art on the walls of my quarters are of beautiful nature pictures. It's the little touches like that which really humanize the characters and the show.'

Lochley's past history includes a brief marriage with Sheridan. The two soon realized that their mutual preference to be in command, even in their marital bonds, made them incompatible. They divorced, but, as a result of their past relationship, Sheridan had already been apprised to Lochley's trustworthiness, which is among the reasons he personally selected her to officiate Babylon 5.

As a long-time STAR TREK fan, Scoggins was thrilled to work with Walter Koenig, who, as Ensign Chekov, had been one of TREK's most enduring characters. Cast in BABYLON 5, Koenig projected an entirely different image as the impetuous and manipulative psychic Bester (named after the science fiction novelist Alfred Bester), a high-ranking member of the dreaded Psi Corps. He finds himself outwitted by Lochley, who enforces an obscure regulation to prevent him from incinerating a renegade hand of psychic. 'I've had a lot to do with Walter,' Scoggins told *Starlog*. 'That was

**"What I like about Captain Lochley is that she has the capacity for using diplomacy," said Scoggins. "But, if that doesn't work, she's just as capable of saying, 'Attack!'"**



No stranger to sci-fi movies, Scoggins takes size at DEMONIC TOYS (51). The actress approved the Full Moon production "because I played a very strong woman. She comes across as very vicious and very vengeful. It was fun for me because I played a nice person, for three years, on THE COLOURS and DYNASTY."



quite a thrill for me, because I'm a life-long Trekker. After my first day of scenes with Walter, I talked to my mother and she said, 'Well, did you make a complete fool of yourself over Mr. Chekov?' I said, 'No, Mother, I did not. I handled myself with great dignity.' I think even Walter would agree with me."

BABYLON 5 was an entirely positive experience for Scoggins, who enthused in *Starlog*, "The reality of doing BABYLON 5 was even better than I had hoped. I hate to sound so much like a gushing schoolgirl, but it's really the way I feel. There's a real kindness and spirit on the show's set. Joe's writing speaks for itself."

TNT delayed its broadcast of the final five episodes until last fall. Although the series has completed its five-year run, Scoggins' relationship with BABYLON 5 is far from over. Straczynski is preparing a new series, THE BABYLON 5 PROJECT: CRUSADE, and Scoggins has signed on to reprise her Captain Lochley role. The storyline, not unlike like BABYLON 5, will evolve as a five-year arc, during which humanity must find the cure for a biogenetic plague that has been deliberately dropped on Earth by the Drakhs, former allies of the dreaded Shadows. The plague needs five years to assimilate to Earth's biology. Without an antidote, human genocide would be inevitable. The series opens in 2263, one year after the conclusion of BABYLON 5 and the primary action takes place on a new ship, the Excalibur, whose mission is to find anything that will abate the plague's destruction.

There is also talk of more BABYLON 5 and CRUSADE television movies, which should insure Scoggins an expanded visibility for years to come. She hardly seems phased by stereotype. "The praise and attention of science fiction fans matters to me," Scoggins insists, "because the one thing that is obvious, as I encounter people who are interested in the show, is that the intelligence level is very above average." Of course, Scoggins would be happy to contemplate other characters and other mediums. "I'd like to play somebody with some fatal character flaws—a woman with no discipline, someone who's really the opposite of me. I mean, I have my flaws. I'm not saying that I don't. I just mean someone who can't see the glass as half-full. I don't know if it would be that entertaining for the audience, but I think it would be a wonderful acting challenge for me to face." □



Jane Wilkinson (L, interviewed in PP.3-1) shot nude footage for the European release of *MACUMBA LOVE*, a 1990 horror film. Still a bombshell, her legion of fans includes *Wicked City* Studio's Lisa A. DeVaul & IT writer Roxanne Michaels (R).

## FATALE ATTRACTIONS

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● Julie Wilkinson, another '50s sexpot who, starred with Maureen O'Hara in *THE CANDIDATE*, took some time out to reminisce and chat about her latest projects. "I was never a fan of any of the movies I did," she says. "Probably my favorite was a Mexican movie I did in Spanish called *LA RABIA* which, in English, means 'the rage.' It was about a bank robbery." Wilkinson revealed that certain scenes of *MACUMBA LOVE*, her horror film released in 1990, were shot twice. "They shot a European version and an American version because, in 1959, no nudity was allowed in American films. There's a scene in the European version where I'm in the ocean in my swimsuit. The waves cause the

top of my swimsuit to come off, and there's one quick flash of nudity. There's also a dance routine in which I'm dancing in a low-cut dress, which does make my butt look large and it does shake around a lot. There's also a pretty gruesome horror scene in which the voodoo priestess puts a pin in this guy's eye." Ms. Wilkinson also teased up to playing an uncredited torso in Russ Meyer's *THE MONUMENTAL MEN*. "I was under contract with Seven Arts at the time, and some pictures of me came out in *Playboy*. At first, the producers were not happy about it, but they decided they might as well make it the most photographed nude in the world. So they had Russ take a lot of pictures of me but, of course, they didn't want me in that kind of a movie. So just as a favor and a gag for Russ, I let

him take a shot of me where you can't see my head, but my breasts come to the window and I close the window. Of course, breasts are like finger prints, there's no two alike! Immediately, everyone recognized my breasts, so it was not a well-kept secret!" Where is Julie Wilkinson and her breasts appearing today? "I'm co-producer of an Encore show called *THE DIRECTORS*," she says. "We feature famous directors talking about their work. Last week, I had Robert Altman on the show and we've got Spielberg lined up to do another show. I've had James Cameron and other heavy duty people. This is my first time ever doing behind-the-scenes stuff, and it's a real class number!" In front of the camera, Ms. Wilkinson is hosting a cable-TV pilot called *GLAMOUR*. *THE FIRST 600 YEARS*, a historic venue of glam in politics, royalty, advertising, and the movie biz, written by Washington Post journalist Larry Meyer. Ms. Wilkinson continues to sell her memorabilia at fan conventions. "I think it's great—I'm now so old, all my old pictures are big items!"

● Recently met Chicago actress Tish Hicks, who voices the German character in Sony TriStar's upcoming animated TV series, *STARSHIP TROOPERS*. *BUG WARS*. Says Hicks, "My character is a pilot, and the series is mostly about the infantry team. In the beginning, I didn't have much to do. I was more like the space bus driver! My character's back more in the action, lately. In the episode I just finished,



ated, I got blown out of a space cave and have to work my way out of the tentacle walls that were holding me prisoner!"

The other female character, feisty soldier Dizzy Flores (portrayed by Dana Meyer in the film), is voiced by Elizabeth Daily, who is best known as the voice of *BARBIE*. *PIG IN THE CITY* and *Tony Pookie in THE RUGRATS MOVIE*. "Both Duz and Carmen are like Lara Croft—tough, cool chicks doing this heroic man kind of stuff," says Hicks. "I'm interested to see how girls relate to it." Forty episodes of the computer-animated series were recently ordered by The Bobbitt Kids Network, a syndicated block of kids programming that is scheduled to debut this fall in the U.S. television market. □

## THE CURSE

continued from page 4

of Frida just becoming more visceral, in general, after being bitten. It's not just about sex but about life. She eats meat, eats chocolate, prowls around. She's more active in general. Before she's bitten, she's so passive."

The director shales up the genre. "Men are usually the werewolf because women are usually the victims," said Gary. "In *THE CURSE*, the werewolf is a woman and men are the only victims. It's turning the tables. Not in an angry way really, but just to shed some light. When Mark gets killed in the shower—in a homage to *PSYCHO*—it's a bizarrely different because it's a man. Funny in a certain way because we're so unaccustomed to seeing a man as a victim—or even a man being vulnerable. And Frida is so innocent, in a way. She doesn't mean to hurt anyone. And when she's not in her 'wolf mode,' she's so angelic looking. When Peter watches her sleep, she looks like a sleeping angel. No one would suspect a woman like her to have anything to do with the gruesome killings." □

## BRINKE STEVENS

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direct-to-video titles are casualties of limited retail space. Consequently, most of Stevens' past work is losing visibility. "I got a lot of younger fans coming up to my table at conventions saying, 'I'm sorry that I haven't seen any of your movies because they're very hard to find. But I love your stuff on the Internet.' So now I'm getting a whole new generation of fans—not from my work, but from my pictures on the Internet."

"I resent it in a way. I've lost the control I used to enjoy over my own image, where I was the only one who sold my photos. I would pay extremely well for a photo shoot so that I would own the negatives. But now people are copying them out of magazines, and downloading them and putting them on the Internet. It's cut into my business!"

"And, yes, a lot of my movies are out of print. A lot of the people who made and distributed my movies are no longer in business, so it's getting harder and harder to find my films." □

## SCREAM QUEENS

continued from page 10

musical would be ideal for any community theater or regional dinner theater group.

"That's what I would love to see happen," Martin smiles. "I know that women who do community theater would love to get up there in skimpy outfits, and do something that their husbands and their neighbors would think is so shocking! The other thing is that you could have different versions of the show, the way Dan Goggins has with *NUNSENSE*. He has *NUNSENSE 2* and *3*, and he has a Christmas version that's playing around the country now. The format of my show and the characters are such that I could do an annual or semi-annual version, spoofing the horror film genre depending on what the trend is at that time. It could be a recurring fallline kind of thing, where they come back every couple years. *SCREAM QUEENS 2001!* *SCREAM QUEENS 2004!*"

Now there's an idea that could give the psycho hunk chairman shots from South Central a run for their money. □

## VENESA TALOR

continued from page 11

attendees—including comic magicians Penn and Teller—got themselves ignored up before making their way to one of the many after-parties scheduled for the late hours. As for yours truly, what can I say, I'm a professional—I go where the story takes me. I embrace my fate.

The rest of the convention is a blur to me. I recall posing for a suitably distorted photo with adult film star Jill Kelly at the Ipanema, and it's proof of just how desperate we all were to have a good time. Still, no need to complain; my jacuzzi runneth over.

Sunday morning, Las Vegas was Hangover City as the Big Light shone in through the cracked blinds of porn-dom's trashed hotel suites. Through the haze I swear I could hear Dime's voice echoing within my darkened room:

*Guarda il mare con le belle!*  
*Spira tanto sentimento*  
*Come il tuo sesso accento*  
*Che me, detto, fa sognar*  
*So beautiful. Though*  
awake, it led me to dream, slowly revealing the sad, in-fallible truth: it was time to make my way home. □

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# LETTERS

## MAREN JENSEN

Whatever happened to Maren Jensen, the beautiful blonde who played "Adams" on *BATTLESTAR GALACTICA* (1978-79)? She was the only good reason to watch the TV series. How about an interview with Maren? Has she considered making a comeback?

Lee Winters  
New York, NY

Back in the '80s when I was a young teen, I assumed Maren Jensen would be a show-in as the Fantasy Cinema's #1 femme fatale. Squared into her astronaut togs (*BATTLESTAR GALACTICA*), the juicy Jensen was truly a heavenly body. Her bathtub scene was the only reason to sit through Wes Craven's *DEADLY BLESSING* (the film's only other surprise was what the British distributor did to the ending, where Maren drops into hell). She wore a mini-bikini in *BEYOND THE REEF*, a marginal fantasy released the same year (1981). Then she disappeared off the face of media. Two words. What happened? We're talking about a sultriness and sophistication that I thought had longevity.

John Dunay  
Ontario, Canada

[Ever since *FF* 1:1 debated on newscasts, readers have inundated us with letters querying about Maren Jensen's vanishing act. *FF* staffer Tom Lissanti, who volunteered to research the bombshell's post-1981 activity, offers the following results:

Though we searched high and low for a clue to Maren Jensen's current whereabouts, we've had no success. She's left no contact number with the Screen Actors Guild, and her former talent agency couldn't furnish info related to her current residence. Jensen's former co-star, Richard Hatch, has also been trying to locate the actress for a *BATTLESTAR GALACTICA* reunion movie and a prospective renewal of her TV series (despite the fact that the show's creator, Glen Larson, recently announced plans for a feature-length film that would be cast with a

brand new ensemble).

**Background:** Maren Kauehikanu Jensen was born in Arcadia, Hawaii (1958). A straight-A student, she won a scholarship to UCLA and modeled to earn "spending money." She made her debut on an episode of *THE HARDY BOYS/NANCY DREW MYSTERIES*; the series' executive producer, the aforementioned Mr. Larson, subsequently cast Jensen as the daughter of Commander Adams on *BATTLESTAR GALACTICA*. Though not a great actress—it was reported that Larson hired her a drama coach—Jensen's natural luster and virtuous persona stoked an irresistible sex appeal. "I'm not altogether antipathetic with the role," she admitted to *TV Guide*. "It's very much a macho show. There have been a few sexist things. In one show, we had women pilots—and every last one of them was a raging beauty."

The series was cancelled after 21 episodes were produced. Jensen turned to feature films, shooting *BEYOND THE REEF* for Dino De Laurentiis. Wes Craven promptly cast Jensen in his underrated horror opus, *DEADLY BLESSING*; she graduated from auditioning for a supporting role (finally played by Sharon Stone) to signing up as the film's leading lady. And then Jensen vanished. The actress telegraphed this enigma, during the height of her celebrity, to a journalist: "If I talked about my personal life, it wouldn't be private, would it?" Suffice to add, she was never seen—nor heard from—again.]

## JUNGLE GIRLS COOK

Thanks for the past profiles with "swingers"—entertainers who piled their trade on Queens of the Jungle. Loved the interviews with Irish McCall (7:10), Frances Gifford (8:8), Kate Styler (7:6) Ursula Buchsleitner (7:7), Lords, that poster from *VIRGIN AMONGST THE CANNIBALS*, etc. Heard it through



Melanie Griffith's rival Celeste Yarnall as "Isis in the woods" (see her other look-alikes: VELVET VAMPIRE, STAR TREK, etc.).

the grapevine that *FF* recently interviewed Tanya Roberts (SHERENA). So how about a dialogue with Celeste Yarnall, who played literal babe-in-the-woods, EVE (7:0)? Her bikini was as thin as the plot. Yarnall also played *THE VELVET VAMPIRE*, a Roger Corman release, and was memorable in a *STAR TREK* episode (*The Apple*). Is the beautiful blonde still alive?

Jack Hampton  
Rehoboth, Delaware

[Very active. And still very gorgeous. During the late '70s, Yarnall focused on commercial real estate to supplement her actual income, organizing Celeste Yarnall & Co., her clients included Dino De Laurentiis, Paramount Pictures and Sylvester Stallone. She recalls that her EVE co-star Christopher Lee, "was totally bent out of shape because he thought he should have been my leading man. But they cast him as my grandfather." Yarnall made a comeback in a couple of films released in 1983, *MIDNIGHT KISS* (a vampire flick) and *BORN YESTERDAY* in regard to the latter film, she suspects her "missing" scenes are probably the handiwork of tabloidist Melanie Griffith. "I think when you're a blonde in some of the same scenes as

Melanie, you get pushed out. In the final edit, I'm almost conspicuous by my absence."

## DANA PLATO

Thanks for the extremely candid interview with Dana Plato ("The Devil And Different Strokes," 7:14). Dame Anderson-Minshall drew out Dana's self-deprecating sense of humor, ironic whist with the former child star's tragic death occurring only months later.

Molly Beck  
Corvallis, Oregon

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